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## Volume 52, Number 05 (May 1934)

James Francis Cooke

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# THE ETUDE

## *Music Magazine*

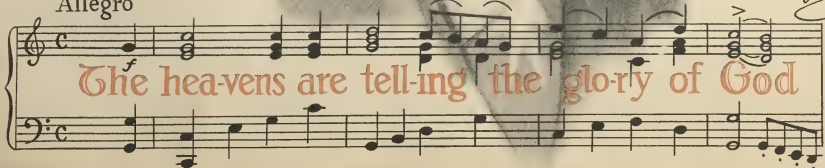
May 1934

Price 25 Cents



Allegro

*Jos. Haydn*  
The heavens are telling the glory of God









# THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES

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THE WORLD'S BEST KNOWN MUSICIANS

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HARRIS—D. Cornetist.  
Pitts. Comp. 1844. Pupils  
of L. Corbelli, A. Spillio.  
Appeared with Phila. Orch.  
Vocal solo, 1847. Chamber  
music. Solo. O'Connell.

**SIGMUND VON HAUS-  
SINGER**—D. Oboe.  
1812. Comp. cond. Solo  
of Friedrich Sch. Oboe.  
Solo Oboe, 1812. Solo  
Solo, 1812. Solo, 1812.



**CHARLES ARTHUR HAYDN**  
HARRIS—D. Oboe.  
1812. Comp. cond. Solo  
of Friedrich Sch. Oboe.  
Solo Oboe, 1812. Solo  
Solo, 1812. Solo, 1812.



**RAYMOND LESTER HAYDN**  
HARRIS—D. Oboe.  
1812. Comp. cond. Solo  
of Friedrich Sch. Oboe.  
Solo Oboe, 1812. Solo  
Solo, 1812. Solo, 1812.



**FREDERICK B. HAVILAND**  
HARRIS—D. Oboe.  
1812. Comp. cond. Solo  
of Friedrich Sch. Oboe.  
Solo Oboe, 1812. Solo  
Solo, 1812. Solo, 1812.



**HUGH REGINALD LAW**  
HARRIS—D. Oboe.  
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of Friedrich Sch. Oboe.  
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Solo, 1812. Solo, 1812.



**WILLIAM HAWES**  
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Solo, 1812. Solo, 1812.



**JOHN HAWKINS**  
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Solo, 1812. Solo, 1812.



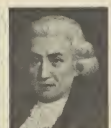
**CHARLES BEACH HAWLEY**  
HARRIS—D. Oboe.  
1812. Comp. cond. Solo  
of Friedrich Sch. Oboe.  
Solo Oboe, 1812. Solo  
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**ETHYL HAYDEN**  
HARRIS—D. Oboe.  
1812. Comp. cond. Solo  
of Friedrich Sch. Oboe.  
Solo Oboe, 1812. Solo  
Solo, 1812. Solo, 1812.



**PHILIP CADY HAYDEN**  
HARRIS—D. Oboe.  
1812. Comp. cond. Solo  
of Friedrich Sch. Oboe.  
Solo Oboe, 1812. Solo  
Solo, 1812. Solo, 1812.



**FRANZ JOSEF HAYDN**  
HARRIS—D. Oboe.  
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of Friedrich Sch. Oboe.  
Solo Oboe, 1812. Solo  
Solo, 1812. Solo, 1812.



**JOHANN MICHAEL HAYDN**  
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1812. Comp. cond. Solo  
of Friedrich Sch. Oboe.  
Solo Oboe, 1812. Solo  
Solo, 1812. Solo, 1812.



**GLEN HAYDON**  
HARRIS—D. Oboe.  
1812. Comp. cond. Solo  
of Friedrich Sch. Oboe.  
Solo Oboe, 1812. Solo  
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**ROLAND HAYES**  
HARRIS—D. Oboe.  
1812. Comp. cond. Solo  
of Friedrich Sch. Oboe.  
Solo Oboe, 1812. Solo  
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**JOHN C. HAYNES**  
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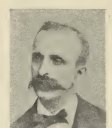
**FREDERICK H. WOOD**  
HARRIS—D. Oboe.  
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of Friedrich Sch. Oboe.  
Solo Oboe, 1812. Solo  
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**ARTHUR H. HEADCOX**  
HARRIS—D. Oboe.  
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**MICHAEL HEAD**  
HARRIS—D. Oboe.  
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of Friedrich Sch. Oboe.  
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**PATRICK JOSEPH HEALY**  
HARRIS—D. Oboe.  
1812. Comp. cond. Solo  
of Friedrich Sch. Oboe.  
Solo Oboe, 1812. Solo  
Solo, 1812. Solo, 1812.



**CHARLES SWINNERTON HEAP**  
HARRIS—D. Oboe.  
1812. Comp. cond. Solo  
of Friedrich Sch. Oboe.  
Solo Oboe, 1812. Solo  
Solo, 1812. Solo, 1812.



**WILBUR F. HEATH**  
HARRIS—D. Oboe.  
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of Friedrich Sch. Oboe.  
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**WALTER HEATON**  
HARRIS—D. Oboe.  
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of Friedrich Sch. Oboe.  
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**GEORGE JULIUS ROBERT HECKSCHER**  
HARRIS—D. Oboe.  
1812. Comp. cond. Solo  
of Friedrich Sch. Oboe.  
Solo Oboe, 1812. Solo  
Solo, 1812. Solo, 1812.



**CELESTE DE LONGPRE**  
HARRIS—D. Oboe.  
1812. Comp. cond. Solo  
of Friedrich Sch. Oboe.  
Solo Oboe, 1812. Solo  
Solo, 1812. Solo, 1812.



**WARREN ROSECRANS**  
HARRIS—D. Oboe.  
1812. Comp. cond. Solo  
of Friedrich Sch. Oboe.  
Solo Oboe, 1812. Solo  
Solo, 1812. Solo, 1812.



**HUGO HERMANN**  
HARRIS—D. Oboe.  
1812. Comp. cond. Solo  
of Friedrich Sch. Oboe.  
Solo Oboe, 1812. Solo  
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**FRIEDRICH HEGAR**  
HARRIS—D. Oboe.  
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of Friedrich Sch. Oboe.  
Solo Oboe, 1812. Solo  
Solo, 1812. Solo, 1812.



**FERENC HEGEDUS**  
HARRIS—D. Oboe.  
1812. Comp. cond. Solo  
of Friedrich Sch. Oboe.  
Solo Oboe, 1812. Solo  
Solo, 1812. Solo, 1812.



**JASCHA HEIFETZ**  
HARRIS—D. Oboe.  
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of Friedrich Sch. Oboe.  
Solo Oboe, 1812. Solo  
Solo, 1812. Solo, 1812.



**CARL HEIN**  
HARRIS—D. Oboe.  
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of Friedrich Sch. Oboe.  
Solo Oboe, 1812. Solo  
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**JOSEPH HEINE**  
HARRIS—D. Oboe.  
1812. Comp. cond. Solo  
of Friedrich Sch. Oboe.  
Solo Oboe, 1812. Solo  
Solo, 1812. Solo, 1812.



**FELIX HEINE**  
HARRIS—D. Oboe.  
1812. Comp. cond. Solo  
of Friedrich Sch. Oboe.  
Solo Oboe, 1812. Solo  
Solo, 1812. Solo, 1812.



**HEINRICH XXIV**  
HARRIS—D. Oboe.  
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of Friedrich Sch. Oboe.  
Solo Oboe, 1812. Solo  
Solo, 1812. Solo, 1812.



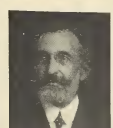
**MAX HEINRICH**  
HARRIS—D. Oboe.  
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of Friedrich Sch. Oboe.  
Solo Oboe, 1812. Solo  
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**CHARLES HEINRICH**  
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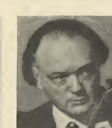
**CARL HEINS**  
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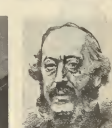
**LOUIS G. HEINZE**  
HARRIS—D. Oboe.  
1812. Comp. cond. Solo  
of Friedrich Sch. Oboe.  
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**PETER ARNOLD HEISE**  
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**STEPHEN HELLER**  
HARRIS—D. Oboe.  
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WHEN THE MUSICAL SOUL OF THE HOME IS MISSING

## The Soul of the Home

PRECISELY as you have a soul—that mystic something which, when it departs, ends your earthly being—so do homes have souls, without which they become dead homes. Because thousands of American homes have placed their souls in jeopardy, many wise people are beginning to realize that, if this is not remedied, a grave menace to the very foundations of our state will be the result.

The soul of the home has to do with those domestic forces and social customs which work to keep the home together as a unit, to bring inspiration, personal betterment, spiritual love, higher light and genuine joy to all of the members of the home. All these things must grow within the home and must be nurtured by every member of the home.

The home that is so little attractive that most of its members prefer to desert it a good part of the time for the cabaret, the club, the golf course, the movie, the automobile, the dance hall and every imaginable outside attraction, has ceased to deserve the name of home. It has degenerated into a mere house, giving shelter and a place to eat and sleep, entirely lacking in those things that, we all know, must be a part of real American home life.

It seems hardly necessary to note that where this condition exists something is terribly wrong in our social system, something which may even jeopardize the existence of our American state.

The unit of what we are proud to call American standards of living is unquestionably the American home. Even those Americans whose ancestral roots reach back to those parts of the European continent where there is no comprehensive equivalent of the English word "home"—where most functions and activities are held outside of the house, at restaurants, beer gardens, parks and theaters—must realize that in our American system the larger prosperity of our industrial and agricultural life depends upon the home as a unit. If we abandon the American home, we must abandon the American standards of living and character, upon which our liberal incomes and national business structure have always depended.

Therefore one of the very first responsibilities of American parenthood is that of making the home a shrine to which all its members come with real joy and gratitude for the opportunities which it offers. In that period when our home days started with family devotions and ended in fireside song, we as a people were producing many of our most representative Americans, who created the sound and prosperous conditions for which we became world famous. Parents in that wholesome era had no fear of the children becoming gunmen, racketeers, abandoned women or drunks. The influence of the good father and the noble mother was so strong that the danger of bad company was slight.

More than this, the home was made a wonderful place in



# The Singing Student's Vacation

By the famous Dramatic Contralto

SIGRID ONEGIN

OF THE METROPOLITAN OPERA COMPANY

As Told to R. H. Wollstein

which to have a genuinely good time. There were spirited gatherings of friends, interesting books, fascinating games and charming music in which all might participate. The family gathered around the fireside, or the reading table, or the piano, and there was always a means of gratifying that fundamental human desire "to do something." All over the country whole some Americans are fighting to preserve the American home spirit. These homes never bud Capones, night club queens, bootleggers, kidnapers and bandits. But in thousands of homes today the American ideals are sacrificed for mechanical and artificial entertainments which take the young folks from the fireside. Have these entertainments made them happier? The question is absurd. Have they made them finer citizens? The answer, in countless cases, is tragic. Parents with judgment, in all parts of the country, are beginning to realize this and are determined setting out to provide a remedy. As we see the remedies they are:

1. The parents themselves must take a stronger hold of the situation and abandon the laissez faire attitude of letting the young folks run wild in their frantic desire for profitless amusement. At the same time, they must, with strategy and discretion, provide wholesome activities to take the place of the home-demolishing counter-attractions.
2. Home activities, that provide "something to do" that is constructive and elevating, must be a part of the daily program of every young person. Profitable avocations and studies are without number; and it is a very stupid and unbecoming parent indeed who can not find what is required.
3. The younger members of the home group must be imbued with the home spirit, the need for sticking together—the "family clan" idea. Particularly must they be made to see that this is something which they themselves must carry on in their own lives. More than this, they must be made to realize that the growing periods of leisure are such that, unless they develop some profitable way to spend their leisure time, their lives may become miserably unhappy.
4. They should be taught that participation in any avocation gives infinitely more permanent joy than merely watching others perform.

It is because of this that the piano, representing as it does the portal to the great world of music, must become year by year a more and more important factor in the home. Have a radio, by all means, and have a good talking machine, but do not let the young people of the home get the monumentally insane idea that these marvelous and necessary instruments can supply that musical understanding and joy which can come only through actual music study. The performance of music makes the value of the radio, for instance, far greater to the individual than it could possibly otherwise become.

The writer once saw a comedy performed by an admirable company of actors in Copenhagen. The audience was convulsed and it was obvious that the performers were meeting with great success. Not understanding Danish, however, the writer spent a wasted evening. Although the comparison does not exactly apply to music, which can be enjoyed to an extent by those who have not studied this fine art, it nevertheless is one which is often forced upon us when we have seen musically untrained people listening to concerts and radio programs. In these days, when music is "everywhere" the piano in the home of culture has long since ceased to be a mere piece of furniture; it is a great and real necessity.

Deplorably true it is that, as a result of the World War, economic and social conditions arose which in thousands of homes detracted from the interest in the piano, and that, due to the housing problem, many young people moved into quarters so tiny that a piano could hardly be accommodated. Yet there is always a way through which those, who earnestly desire the solace of a musical instrument, can find a place for it.

This is no silly proposal to revive the anemic and coterred

morals and conventions of the late Victorian era. It is a plea for the real happiness and security of millions of red-blooded young Americans, who have been set rudderless upon the open seas in a great sociological hurricane. A home without the equipment for cultural development is a soulless home, a dead home. The piano in this musical age is one of the most important means for higher and finer cultural development.

## A JANGLE OF SOUNDS

ASK the ubiquitous "man in the street" whether he likes a symphony concert and he will possibly answer, "I like any kind of music that is not merely a jangle of sounds." Just what he means by a "jangle of sounds" depends upon the individual. If he thinks of music at all, he probably has had the experience that a very, very low sound, such as the deepest notes of a great organ in a cathedral, vibrates so powerfully that he has been able to feel the reverberations; and he has also noted the excruciating, nervous vibrations that have arisen from the very, very high sound arising from the scraping of a knife over a plate. He also knows that somewhere in between these extremes of sound men, known as composers, have taken sounds and made them into patterns known as melodies, which in turn they have formed into designs of more or less orderly arrangement that appeal to the sense of beauty and proportion, much as a maker of stained glass windows would pick out various bits of glass and form them into a beautiful window. Naturally he expects the resultant piece of music or the window to "mean something" to him. If it is merely an indiscriminate scramble of colors that seem to have no relation to each other, there is nothing to appeal to his sense of design, contrast, mass or proportion. We cannot blame him if he makes his escape from the symphony concert when he hears something which gives him the "jitters." Symphonic "riots" are admittedly interesting to those of us who are watching with great curiosity the tonal experiments of innovators, great and small, who are exploring courageously beyond the frontiers of present-day conservatism. Yet, it does seem unreasonable to expect the musically untutored to be used as tonal guinea pigs upon which to try out these exorcismes of modernism.

## DOES HIGH ART COMMAND GENERAL PUBLIC INTEREST?

MUSICIANS, who sometimes grow trembly and weak-kneed in face of the onslaught of musical trash, know, down in their hearts, that there is always a public for the best in their art, if its appeal is both lofty and human.

At the Century of Progress Exposition in Chicago, the Art Institute had the whip hand of the art exhibition. This was not held in some flimsy, newly-made building on the Fair grounds but in the substantial, fire-proof building of the Institute on Michigan Avenue. This was a wise precaution, because the paintings, and many precious—were valued up in the dizzy millions. Did this exhibition, with its unbending idealism, pay? Attention, ye cheap agnostics. The attendance ran day after day from thirty thousand to fifty thousand visitors. Practically all paid an admission; and the art show, which cost over \$90,000 to present, was very successful financially.

Few countries of the world could have paralleled this attendance and interest. Nothing could indicate better the elevation of the desires of our citizens for "the best and nothing but the best." In music a similar appreciation is developing magnificently; and those musicians who have the good sense to hold to their ideals will, in the ensuing years, have the gratification which wide public success always brings. Don't get jazzphobia. The "big bad wolf" already has lost most of its teeth.

"In an artist's life, sometimes wild tempests succeed each other with bewildering rapidity, and so it was with me. Hardly had I recovered from the shocks of Weber and Shakespear, when above my horizon burst the sun of glorious Beethoven to melt for me that misty misty veil of the holiest shrine in music, as Shakespeare had lifted that of poetry."—Berlioz.

THE THREE to four month summer vacation confronting the average American music student offers a problem that is utterly strange to the European. In Europe, of course, we have *grasse Ferien*, big vacations, but they are never more than six weeks long, and are needed for mental relaxation and body building. Some students go further than this and use even that time to polish up their musical education, as opposed to straight vocal practice. On a certain amount of rest is necessary, and, even if a student is positively lazy during the vacation, six weeks can't do much harm. But here in America you have just twice that amount of time to put in! And four months—a third of a year!—when badly spent, can be harmful. However, there is much that you as a serious music student can do to transform the potential harm of the unsupervised summer period into very actual help.

First of all, you must have a good rest from the vocal routine of the active season. I heartily believe in this. I should not go so far as to say that the singer needs more rest than other music students, but the entire vocal mechanism is so *within* the body and so very susceptible to general body conditions, that fatigue shows in the voice more quickly, perhaps, than it does in the fingers. Thus, I would advise you first to take four weeks of complete relaxation. Such rest is needed, not merely to give the voice itself a chance to recuperate, but to build up the fitness of the entire body. And, when I speak of a rest, I mean—a rest! I don't mean a mere change of activity. Don't stop singing in order to gad about and go to lots of parties and smoke cigarettes and drink cocktails!

THE Re-Creating Rest  
MY OWN vacation routine is to get away into the country somewhere and do just what I advise for you. For four weeks I rest absolutely. No practicing, no coaching, no singing at parties. I exercise in the open air as much as I can and lead a very regular life. I love to walk and to go on long hikes, but most of all I go in for swimming and horseback riding, because these sports strengthen the abdominal and diaphragm muscles, which are so vital to correct breathing and good singing. I live simply, get lots of rest and sleep, and while I do not cloister myself from amusements and pleasant people, I try to have a real rest cure. And my voice is always the fresher for it. I feel new-born and entirely ready for the strenuous activities of the coming season.

When that month is over I use any remaining vacation time for coaching new music and reviewing old music, and for general musical reading and investigating. I still treat the voice gently and work no more than two hours a day. Of course, my voice is controlled today, and I never have more than six weeks of vacation time. But you students of singing, with twelve weeks to account for, must prepare your summer schedule differently.

Once your month of rest is over, I should advise you to spend at least two hours a day on straight vocal work. Because you will be working alone, without a teacher to explain to you and guide you, I should avoid any strenuous or difficult music which

might present new problems, the solution of which is beyond you. However, I should use the time to perfect the greatest, most beneficial, of all vocal exercises, the slow scale. Lilli Lehmann always referred to it as the *grand scale* and said that, if a soprano could master it perfectly, she needed no other vocal equipment to prepare her for *Isolda*! And she was right.

## The Encompassing Scale

THIS EXERCISE is simply a chromatic scale, covering your entire normal range and sung extremely slowly, on whole notes. It sounds easy. It is the most difficult thing a singer can master! Of course, the point of the exercise is not simply to "sing a scale" but to master breath support, throat relaxation, diaphragm and voice control, so that each tone floats out free, full, unforced, pure. The utter simplicity of the notes you sing forces you to concentrate on shape and to complete this length of time you hold each note regulates your breath control and probes tone purity. This exercise is equally beneficial for all voices. It was developed, I believe, by the great Marchesi (and later endorsed both by Garcia and Lehmann), on the theory that all voices need, basically, the same purely vocal treatment, and that individualities of range, quality and color can be developed later, once the basic vocal (or physical) mechanism is in good order.

Begin with the lowest normal note of your range and work up gradually, half a tone at a time, to your highest normal tone. In each case I have stressed the word *normal*, because the exercise should be taken under the freest, most natural conditions, and range building can involve effort. Sing the notes simply on *AH*. Hold each one for the full duration of your fullest breath. Work slowly. Listen for the sound and watch out for the feel of each tone. It must be free, clear, not breathy, unhampered, clear. It must float out through you, without effort, like wind through a reed. If the first tone you sing falls short of this in any way, don't go on to the next one until you have repeated it, cleared it up. You may have to repeat each tone many times. When you have "got" a tone, then, repeat it again, perfectly, and use the sensations of the good tone to build on, in preparing the next one. It may be easily ten or even an hour to complete this grand scale of your entire range, which should be two and a half octaves at least. It is the supreme vocal tonic. I never begin a singing day with anything else. It is so to speak, my musical morning prayer.

Occasionally, of course, I have tried to plunge directly into flatter scale work or coloratura passages. Sometimes, as on tour, the pressure of time would make it so much easier to do this. But it doesn't work out well for me. Always I have to

go back and work through my *grand scale* first. It does for the voice exactly what a good massage does for the muscles. If you take an hour a day this summer to develop your *grand scale*, you will have laid the foundations for a life-time of good vocal habits—and you will be amazed at the freedom and power you will have acquired for next season's songs.

## Making Songs Sing

BUT AN hour a day of scale work is not enough to even begin to scratch the surface of the many interesting things our vocal student can do to amuse and improve himself over the summer. Take another hour during the day (not immediately after your scale work) to review songs that you have sung, and to try your hand at coaching new material, entirely without help. It is very interesting to see just what you can do with a simple new song, quite unaided. Your teacher will gladly list you a number of songs that are suitable for you. The test is to read the music, observe the indications, and create the breath of life and shading and feeling for it—altogether on your own.

As a vocal student you, however, must guard against the danger of concentrating on singing, to the exclusion of general musicianship. In the Conservatory at Wiesbaden, where I had my first training, as a girl of fourteen, the vocal students were singing as a "major" subject, and were required, in addition, to select two "minors." We could choose among piano work, violin, theory, music history and ear training. I chose piano and theory, as, of course, is the ideal system. One does not want to remain merely a singing student. One aims to become a well-rounded musician.

General musicianship, then, is the rich, inexhaustible field which the vocal student can explore, unaided, over the summer. How much do you know of theory? Scale, chord and interval relationships? Get a reliable elementary book on music theory and spend half an hour a day working through it by yourself. Then "prove" it at the piano, and see what fun it is to "watch the wheels go round." When you have mastered the fundamental interval relationships, try to transpose some simple and regular melody. Try it on the piano, and try to write it down, too. Later, it will be of great service to you to be able to transpose songs for your own use.

## The Fulfilling Instrument

HOW DEXTEROUS are you at the piano? That most necessary handmaiden of the singer's art must come in for a share of your attention! Practice half an hour a day at the piano—not simply song accompaniments, but the easier piano classics. Develop finger agility and sight reading. Try to read through some simple piano duets with another student of singing, whose approach to pianistic problems is similar to your own.

How much do you know of music that you haven't sung yourself, or that hasn't been used in your own past seasons? Hunt up new music—classic, modern, anything,



SIGRID ONEGIN



everything!—and read it through, absorbing its style along with its notes. Organize a sort of borrowing library with your friends who may have music that you have not and who may like to look over yours, in exchange. When I was a young student, I used to "explore" a different composer, or a different "school" of music each summer. One year, I attended lectures on Bach, and read through quantities of masses and cantatas—works for bass and soprano which I could never possibly sing myself. Years later, when I sang the "Missa Solemnis" in Amsterdam, and Dr. Mengelberg asked me where I had ever learned so distinct a Bach style, I sent a mental greeting to the little girl I used to be, and thanked her for not having frittered away that summer! Later, I did the same with Brahms, Beethoven, Schubert, Schumann—all of them. I saturated myself in them and tried to learn their secret. The best way to study a composer is to step yourself in his works for hours at a time. And when you ever have a better chance of getting weeks at your disposal than over the summer?

#### Tones Otherwise Produced

HOW MUCH do you know of other instruments? Not their playing, necessarily, but their properties, their use? At one of the rehearsals I prepared with Toscanini, I heard that great conductor ask a singer to approach a certain tone "like a clarinet." What distinctive tonal qualities would rise up in your mind if Toscanini said that to you? Can you project a mental approach to tone in terms of a violin or a flute? Suppose you try and learn? Any teacher of those instruments in your town would, I am sure, be only too glad to allow you to visit his studio and learn the simplest basic characteristics of the instrument's use and sound. If such a studio is not available to you, your friends and classmates surely would be glad to show you an instrument that is strange to you, and you can talk things over together, reciprocally. Such knowledge will be invaluable to you

#### The New Piece

By ESTELLE WILLIAMS

NOTHING pleases a young music pupil so much as a new piece. No matter how attractive the little exercises in his study book have been made, they cannot replace the new piece of sheet music with pretty illustrated cover. At the close of the lesson period, after he has received his new piece, he will walk home in a happy daze with it on top of his other music. And, before he has hardly time to take off his shoes, he will sit down to the piano and try to show Mother how "terribly pretty it is."

Since new pieces mean so much to pupils, a teacher should spend a little forethought before selecting them. As in stories, the attractive title compels. A title like *The Answer of the Maiden* would not attract a child's attention half so quickly as one like *The Ghost or Playing Jacks*. *The Ghost* would spark interesting in any child—boy or girl.

Naturally the best material can be selected only by learning a child's interests. If playing Jacks or base-ball has become the biggest adventures during the recess period at school, the teacher should give them little pieces about these games. If he has any boy-scouts in his class, he

later on, in studying breathing, phrasing and working with other instruments.

How fluent are you in foreign languages? I should certainly not advise you to work up the pronunciation of a foreign tongue by yourself unaided. But why not read a bit—in French, Italian, German? Get hold of some opera librettos and find out what they mean. I suggest these operatic texts chiefly because they generally come printed with one page in the language of the work and the other in English, and you will not so easily "get stuck." Of course, in your language teacher or your high school or college teachers' help, I am sure, recommend to you standard works from the literatures of these musical lands, in editions with vocabularies, which will make the reading easier for you. The sincere artist, of course, wants to master the languages themselves, not merely the words of a song.

So then—what shall you do over the summer? Well, if you practice your *grand* solo faithfully for an hour a day, and add another hour of non-strenuous song work, if you play piano half an hour a day and work at theory another half-hour, you will have three hours creditably accounted for—and think of all the fun you can have during the rest of the time, with instruments, composers, new music, books, languages, and out of door sports! And I haven't even touched on music history! The summer will be all too short to explore it all!

#### SELF-TEST QUESTIONS ON MME. ONEGIN'S ARTICLE

1. Why is it the *singer* more than other types of vocal students needs frequent periods of rest?
2. What qualities must be sought for in perfecting the "grand scale"?
3. In what other branches of musicianship should the vocal student be trained?
4. Why is a knowledge of piano particular advantageous to the singer?
5. In what non-musical studies should the singer engage?

should give them military marches or descriptive outdoor numbers. If a pupil prefers army pieces with lively movements, he should not burden him with an entire repertoire of *andante* movements of a dreamy character.

Fairy music should compose a large part of the teacher's material, for fairy music, like fairy stories, is always interesting to children.

The old saying, "the other fellow's grass always looks the greenest" is true in music. A pupil listening to another pupil play over his new piece will likely think it a lot prettier than his own and beg the teacher to let him take it next. So a good plan for the teacher to let the pupil select a few pieces occasionally.

If the teacher will play over the new pieces first before he gives the first lesson on them the glamour will be increased doubly. Even more will it be increased if the teacher will make up little stories about the pieces.

Remembering the significance of a new piece should give the teacher should give them little pieces about these games. If he has any boy-scouts in his class, he

"Children of high school age are strongly emotional. They should be given lots of music, not only because of its value as an education, but because music is not in the food of the emotions. The great problem of education in the adolescent years is not developing a solid amount of knowledge, but in translating youths' fundamental feeling and varying emotions into appropriate ideas of spiritual expression and conduct that shall serve as foundations of adult years. And no subject can so well perform the function as music."—MERLE PRUNTY.

#### Holding Notes

By CHARLES KNETZGER

SUSTAINING tones with one or more fingers while the others are playing different parts of the passage is not the least of the problems confronting the would-be performer on the piano.

Cramer's *Study in B flat* has many measures like the following, in which notes are tied over into the next measure.

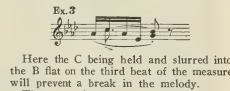


When the pupil's attention is focused on the rapid sixteenth notes he forgets all about the holding-notes. He is also likely to be remiss, unless he is very careful in practicing the exercise, in holding the half and quarter notes in measures like the following:



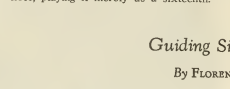
When playing on the organ the slighting of holding-notes in any piece or exercise is very noticeable, because these tones usually form one of the parts or voices. The effect is similar to that produced by a singer who holds his notes for only part of their full value or takes a breath between syllables. On the piano the fault is equally bad, although it does not strike the ordinary listener so readily as when perpetrated by a singer or an organist.

Schumann's *Impromptu in F-flat*, Op. 90, No. 4, has the oft-recurring figure:



Here the C being held and slurred into the B flat on the third beat of the measure will prevent a break in the melody.

The same piece has many measures like the following:

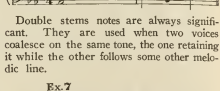


The happy-go-lucky player usually fails to notice the double stem on the second note, playing it merely as a sixteenth.

How often do we not hear melody notes in passages like the following:

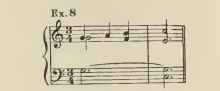


played as if they were written:



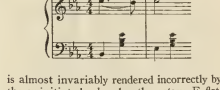
Double stems notes are always significant. They are used when two voices coalesce on the same tone, the one retaining it while the other follows some other melodic line.

When one of these notes is a half note or a whole note, while the other is a quarter or an eighth, it is necessary to write two separate notes:



for the half and the quarter note cannot be joined on the same stem.

When they see two such notes side by side, pupils are often puzzled, thinking that they must be played separately. A chord containing such notes



is almost invariably rendered incorrectly by the uninitiated who play the octave E flat and then, immediately after the G and B flat, thus breaking the chord into two parts contrary to the intention of the composer.

#### Guiding Signs in Music

By FLORENCE L. CURTIS

MARY never observed signs of expression in music.

One day, after Mary played her piece mechanically, Miss Wells, her teacher, said, "How would you like to drive with no signs along the way to guide you?"

"Suppose you came to a grade and there was no sign saying, 'Dangerous hill. Go into second gear.' You would stay in high gear but how frightened you would become before reaching the bottom of the hill!"

"Why isn't there a warning sign?" you would say angrily.

"Signs in music compare with signs along the highway. They, too, are as a guide to make the way clear for right playing. In-

deed, you could no more get along without guiding signs in music than you could travel without them on the highway.

"Think of expression marks in the following way:

"The treble and bass clefs are signs indicating what road to take. Such signs as *andante*, *large* and *moderato* represent the speed limits of the musical tones. Be sure to observe them. *Rit.* means 'danger,' 'go slowly'; a *tempo* means 'resume speed';  $\infty$  is a stop sign (red light)."

Mary soon was all eagerness to be able to master the traffic signs in music, and Miss Wells noticed a marked improvement in her very next lesson.

# Making Piano Technic Simpler

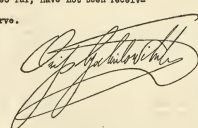
By the Well-Known European Teacher

ELSA RAU

OSKIP GABRILOVITCH WRITES:

Miss Elsa Rau is a prominent music teacher in Munich, Germany, and has a large following of students. In reading her article I was favorably impressed by it and recommended it to the *Etude* for publication.

Miss Rau's ideas on piano technique seem to me very well founded, and at the same time most practical. She calls attention to observations which many advanced pianists have made at one time or another, but which, so far, have not been receiving the general attention they deserve.



The index finger has in each of these three combinations a different position and touches at a different point on the key.

Many of the repeated difficulties in piano literature are rendered easy by such preparatory work. Often in daily life, for instance, in moving or carrying something, slight adjustment in applying effort renders the action much easier; so also in piano practice the separate playing of each interval economizes the effort and banishes the fatigue. The following, from Chopin's *Etude*, Op. 10, No. 1, illustrates this:



Ex. 1

Ex. 2

Ex. 3

Ex. 4

Ex. 5

Ex. 6

Ex. 7

Ex. 8

Ex. 9

Ex. 10

Ex. 11

Ex. 12

Ex. 13

Ex. 14

Ex. 15

#### Grasping Intervals

TO ATTAIN the position of the arm in its naturalness, as has been mentioned in the foregoing, even in the most rapid series of notes, the series must be split up into intervals of generally two (sometimes three or four) notes, and the divisions quite separately played over, *grasped*, like an object!

The way in which the fingers take hold of the interval (as though it were a concrete object) gives also their position and direction. Consider the way a man places his fingers to ring a bell and then ask yourself: "From a purely anatomical point of view, can the old method of teaching, to play with fingers bent double, be anything but unnatural and incorrect?"

With the help of concentration one can accustom oneself to "grasp" in the already suggested manner each interval as it eventuates. The position differences are often minute; but yet they do change, not only with the size of the interval or with the fingering but also with the position of the object. The position is different, for instance, when the fingers play on black, and when on white, keys, or when one finger lies on a white with another on a black, key.

In preparing a passage, each separate interval must be grasped in the most natural way; the preceding as well as the following position must be noted and applied to the sequence of tones. By this method, elasticity of touch and technical skill will be acquired since the coordination of the movements will be organically natural and all impression of uneasiness will be eliminated.

Let me give a few simple examples from Bach's *Prelude in C minor*:



Ex. 16

Ex. 17

Ex. 18

Ex. 19

Ex. 20

Ex. 21

Ex. 22

Ex. 23

Ex. 24

Ex. 25

Ex. 26

Ex. 27

Ex. 28

Ex. 29

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Ex. 72

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Ex. 80

Ex. 81

Ex. 82

Ex. 83

Ex. 84

Ex. 85

Ex. 86

Ex. 87

Ex. 88

Ex. 89

Ex. 90

Ex. 91

Ex. 92

Ex. 93

Ex. 94

Ex. 95

Ex. 96

Ex. 97

Ex. 98

Ex. 99

Ex. 100



## The Educational Running Mates: School and Music Teacher

By ARTHUR SCHWARZ

EVERY study associated with another study of a like nature is more vital than when pursued as an isolated subject. Therefore all studies should be made dependent upon and complementary to one another. This has long been recognized by psychologists as the most efficacious manner of making the things studied a part of the person's life and of developing to the highest level, imagination and memory.

Especially between the music teacher and the school teacher is this educational alliance essential. The school teacher, far from being indifferent, will gladly co-operate with the music teacher; and the pupil, taught between sympathy on the one hand and enthusiasm on the other, will reap the richest benefit. The music teacher first of all should discover just what literature is read in the Grammar School, the High School, and the College in order that the music assigned may dovetail with the school reading. A few examples suffice to indicate the program suggested. Scott's "Ivanhoe" is a perfect setting for *The Tournament* by Nevin, for there is a remarkable description of the tournament in Scott's tale. "The Legend of the Hallow" naturally calls to mind the suite of that name by Eastwood Lane. "Chopin" suggests Nérin's *Ophelia* and *Hansel's Nocturne, Op. 31-1* ("After Hansel," Chopin is said to have first entitled it); "Macbeth" suggests Grieg's *Witch's Song* and MacDowell's *Hexameter*; "Paul Revere" is ably assisted by Frank Loyd's suite of that name. There is *Abraham Lincoln* by Blake, for Lincoln's birthday, and Tchaikovsky's *Jane* for "The Vision of Sir Launfal." Constantin von Sternberg's lesson in *THE ETUDE* some years ago upon "The Elocution of Melodies" included the Bach *Two-Part Invention in F Major*, and to the first six notes had these words, "This is the month of Spring." Pupils who have read Milton's "L'Allegro" relish that *Invention*.

Music judiciously chosen to fit the reading courses in the schools will fire the imagination of the pupil. Music teachers might with profit consult the school teacher for help and in this way, perhaps, give an impetus to the movement of further co-operation between these two running mates of education.

### SELF-TEST QUESTIONS ON MISS RAU'S ARTICLE

1. What is the difficulty in making unconscious movements conscious?
2. What should the motion be, in playing intervals?
3. What factors make for a change of position in the different intervals?
4. How may technical skill be acquired in the practice of a passage?

### When Interest Flags

By ANNA B. ROYCE

WHEN a pupil's interest begins to flag at lesson time, a spirited, five minute program of music, taking his mind off his own work, acts like a charm.

After hearing an inspiring march or a clever character sketch, supplemented by a short description of the music played, the pupil will come back to his lesson all the better for the brief interlude.

### Friendly Notes

By GLADYS M. STEIN

WHENEVER a young pupil has an extra well prepared lesson it will help both him and his parents if the teacher will write a short, friendly note to his mother, letting her know that the child is really making good progress. This should be sent by mail.

So many times when the instructor is well satisfied with a pupil's progress the parents are not. The expert shows results and cannot see the gradual improvement as does the teacher.

Praise of a carefully practiced lesson will make the pupil interested in preparing more of the same kind. Children like approval, which reminds us of that old proverb, "Sugar catches more flies than vinegar."

## THE ETUDE

# RECORDS AND RADIO

By PETER HUGH REED

RADIO IS a sea of shifting tides, an ocean of multiple emotions, which has altered the status of musical culture in more ways than one. It has increased its tidal expanse to world-wide proportions and at the same time threatened to undermine its development in more than one channel. Like the sea it is both ruthless and devastating in its activity, if unrestrained or injudiciously employed: for at the same time that it popularizes it also nullifies.

New Music, a quarterly publication edited by Henry Cowell, has decided to bring out four records a year. These discs provide wider opportunities of hearing works by contemporary American composers.

The first disc issued contains an *Andante* from a string quartet by Ruth Crawford (a charge, remarkable for its melancolic intensity) played by the New World String Quartet; and three songs (*Crowley, The Railway Train, and Mysteris*) by Adolph Weiss, the poems by Emily Dickinson.

An *Opera of Bohemia* SMETANA'S "Bartered Bride" (Victor set M193) and Strauss' "Der Rosenkavalier" (Victor set M196) are two timely and representative operas, both of which maintain and set forth the character and spirit of their respective stories in a most commendable manner.

The gaiety and effervescence of Smetana's opera is ingratiatingly set forth by native singers, who enter into and maintain the spirit of the score with its vivid and amusing picture of the Bohemian life and temperament, in a wholly commendable manner. It is good to find that they never permit the comedy to degenerate into "caricature or broad farce," as all too frequently happens in the presentation of this opera. We find the Czech language fascinating; its soft syllables seem particularly suited to singing.

"Der Rosenkavalier" set has one of the most ideal casts ever assembled for an operatic recording. The four principal parts are sung by Lotte Lehmann (*Marietta*), Elisabeth Schumann (*Sophie*), Maria Olszewka (*Octavian*), and Richard Mayr (*Baron Ochs*). In the recording of this opera, the idea had been to present the most significant passages of the score. This, we believe, has been judiciously accomplished.

### Retrieved Through Musicianship

THE UNITED patrician sentiments of Joseph Szigeti and Sir Thomas Beecham make the recording of Mendelssohn's "Violin Concerto" (Columbia set 190) a performance *par excellence*. Szigeti is ever the musician first and the fiddler second. His superb phrasing, his avoidance of showmanship and the elegance of his tonal quality (on the whole) are well suited to this task. At the same time that he attests this work's right to popularity anew, he retrieves it from the ordinary by the aristocracy of his playing. Beecham's supremacy in rhythm is well exemplified in the recording of the delightful Handelian ballet music, "The Origin of Design" (Columbia disc 68156D). "The Origin of Design" is an arrangement made by Sir Thomas, is made up of a *Bourrée, Rondeau, Gigue, Masette, Pottle and Finale*.

The United States recognizes Russia and a recording company recognizes a Soviet composer's symphony. We refer to the recording of Szostakowicz' First Symphony, Victor album 192, played by Stokowski and the Philadelphia Orchestra. Szostakowicz, one of the Leningrad group of Soviet composers, is a pupil of Glazunoff. His First Symphony, written in 1923 (his seventeenth year), is a vital and arbitrary work which betrays the composer's creative adolescence. Regarding this work, Olin Downes tells us that the composer's ideas "are all of the present political regime, and these ideas color his art." That the symphony avoids the exploitation of melody and sentiment in the accepted sense there is no doubt; but whether this is to be considered revolutionary or not is a matter of personal opinion.

### Recitals in Miniature

THAT INCOMPARABLE artist, Lotte Lehmann, contributes two delightful recitals in miniature on Columbia discs Nos. 4090M and 4092M. The first disc contains Schumann's *An der See*, *Immerlebenswunderchen*, also Brahms' *Vergebliches Ständchen*, while the second disc contains Schumann's *Ich grolle nicht* and Schubert's *Erkennung*. Those who have never heard Miss Lehmann's moving interpretations of the latter songs are particularly recommended to this latter recording. A charm of grace and manner, appropriate to the character, will be found in Ninon Vallin's singing of *Momoi's* aria, *Je suis morte*, and the *Grotto* from the celebrated Massenet opera (Columbia disc 4091M).

By the same process of revivification accorded to the recordings of Caruso, two recordings made by Luisa Tetrazzini in 1908 have been given new life and vigor (Columbia disc 7883). The arias chosen are "The Girl of the Barbers" di *Siviglia*," both of which are sung with a clarity and purity all too seldom heard nowadays.

Bach's Brandenburg Concertos might well be called the "Good Companions," for beyond a doubt in orchestral music they are a joyous and incomparable group. Following releases of the Fifth and Sixth, Victor now give us the Fourth (Discs 7915-16), competently performed, like the others, by the Ecole Normale Chamber Orchestra of Paris. The Fourth is an exhilarating work, the *finale* of which is a striking example of economical workmanship.

### Sea Fantasy

"L'AMER," Debussy's dream-fantasy of the sea, has always excited critical differences, since in it Debussy has created an atmosphere of vague, rhapsodic beauty, a total transcription of a "super-natural world, a region altogether of the spirit . . . a sea whose eternal sorceries and immutable enchantments are hidden behind veils that open to few and to none who attend with eagerness." A re-recording of this work was badly needed, since the old set failed to do adequate justice to the subtleties of color in this rarely prismatic score. In the new set (Victor discs 11649-50-51) Piero Coppola again officiates at the orchestra, and his performance, made by equals in every way the sterling qualities of the recording.

# Four-Year-Old Children Make Good Students

By MARIE DIDLOTT

IT IS NO uncommon experience to see the busy fingers of a young child, in a home where there is a piano, seek to bring melodies from the long row of keys which confront him. If there are other brothers and sisters taking piano lessons, the four or five year old child is still more eager to learn to play. Even an only child, although he may be no more than four years old, is many times intrigued with the silent instrument from which it is possible to bring music. The writer knows of a little boy who kept perfect time to any music he heard when he was two years old; when he was three he stood at the piano and attempted to play upon it; and he was only four when he went to a music teacher without his mother's company to ask if the teacher would give him lessons.

But most music teachers believe that it is inadvisable to instruct such young children. A child prodigy, yes, but an ordinary child with an ordinary sense of rhythm, no. And so they wait for a few years until the child reaches an age when there are so many competing interests that the piano lessons are apt to suffer and the time for necessary daily practice is hard to find. Some teachers are afraid to accept the challenge offered in attempting this difficult task of giving lessons to the pre-school child, because their reputations might suffer if they should fail.

Though in the ordinary sense these children are too young for piano lessons, it is possible to give them training which will enable them to forge ahead more rapidly when they are a few years older. Teachers who are willing to attempt it are the logical persons to give this guidance, but mothers with some musical background can provide it in their own homes.

### A Child's Eagerness

AT LEAST one person, a piano teacher in St. Paul, Minnesota, has demonstrated that a young child can be taught to read music, to play up and down a simple scale, to distinguish tempo and to play simple melodies. Two months ago she was asked to give lessons to a four year old child, a child who had absolutely no knowledge of music. Although her first impulse was to refuse, she finally accepted the challenge, and, in giving lessons to this little girl, worked out a very interesting technique for the pre-school child. The youngster, a precocious child, takes three or four ten-minute lessons five days a week. A holiday, such as Memorial Day, does not keep her away from her teacher's door.

When she presented herself early one holiday morning for a lesson, the teacher, by way of making conversation, said, "Your father isn't teaching today?" The child hastened to reply that she taught him at night. She hadn't interpreted the question quite correctly, but further explanation made it clear that every crumb of information she gathered at the piano was passed on to her father.

Books published for beginning pupils were too advanced; so this teacher resorted to stiff cardboard lessons which she herself worked out. Each lesson was associated with the interests of children of that age, such as animals, birds, flowers and other little children. In general the plan was to take the lesson cue for the day from the child's enthusiasm at the

moment. Rhymes were a constant delight to the child, and when little jingles about the lessons for the day could be made, it was much easier for her to remember the facts in it.

When the child came for her first lesson a treble clef had been drawn with a colored pencil upon white paper and mounted on stiff cardboard a foot long and about eight inches high. There was a single note on it, Middle C. A picture of a little girl who looked very lonely had been pasted beneath the note, and this rhyme was written about her:

Middle C is lonecome with no other near;  
So two little children, B and D, appear.

The first lesson consisted of teaching the child where to find the keyboard home of the little lonely girl whose name was Middle C. The young pupil hurried home as soon as the lesson was over to ascertain whether Middle C had a home on her piano, and when she found it did, she assured her mother that on the next day two little girls were coming to play with the dad C.

### Playmates of the Staff

DA paper cut-out, took her place beside C the following day, and the youthful student could identify two notes. When the third paper doll appeared, named B, a bass clef was drawn below the treble clef with which the child was already familiar; and, in addition to learning a third note, one more concept, that of the bass clef, was added.

Before any of these concepts was firmly fastened in her mind, it was necessary to repeat the explanations many times and in many ways. Even when the lessons were about other things, there were constant references to these first lessons. Every experience at the piano was entirely different from anything the child had experienced before, and only after many lessons was it possible for her to make the necessary distinctions in reading and playing notes.

In connection with identifying B it was necessary to use several devices by which she would remember a distinction between bass and treble. The treble clef became *upbeat* and the bass clef *downbeat*. But

a stronger device than this was necessary before she finally comprehended. One day as the lesson was about to begin the child expressed an interest in funny pictures. The instructor took her cue from that desire. A bright piece of colored paper was pasted on one side of the cardboard so that it could be turned back like a leaf in a book. Paper animals and small children dressed in gay colors were pasted on the cardboard. Then flaps were cut in the piece of colored paper on the top, the upper flap in the left hand corner being cut in the shape of the treble clef and the lower one similar to the bass clef sign. When the flap was raised the funny pictures were seen.

Later this four-year-old had great difficulty in remembering E. A new scale had been drawn and Middle C was to have a birthday party. B and D were there, and E, F, and G were also invited. But E was almost too much. Finally the teacher went on to F and G, notes with which the child had no difficulty. The new notes were added to the new chart, and a funny little picture of a child in a bath-tub was pasted above E. Now the little girl had no difficulty in remembering the new notes.

On another chart on which the same group was placed, tiny cut-out birds were pasted above each note. She liked the idea of the birds flying up the scale with her and every note she struck was that bird's song. She liked even better the picture of a little boy climbing a long flight of stairs, a picture which was put at the top of the chart.

### Wearing Habit Patterns

NOW she could go up the scale; but coming down was another matter. The notes didn't seem the same to her. She had no mental image and no habit pattern that enabled her to go up and then down. The teacher returned to the first three notes, C, D, and E. Already the child had learned the distinction between colors; so, on a new chart, a blue note stood for C, a red note for D and a yellow one for E. She would play a blue, a red and a yellow note and did not find it difficult to follow the colors down. Then she fully comprehended why blue was her teacher had been trying to tell her. Figures of animals and children playing all sorts of musical instruments were pasted upon another chart, a variation was made, a fresh enthusiasm for the music lessons.

A cartoon page from a Sunday paper was responsible for the most important step forward. All this time she had found it difficult to associate the printed notes with a place on the keyboard. Now she is finding it much easier. She has cut the floor out and cut out the square pictures from the cartoon while she waited for her lesson. Each picture was neatly stacked above another, and when it was her turn she was very proud of the book she had made. The teacher offered to make her another book. It too consisted of squares of colored paper, but each one was a different note. Of course it was much more interesting by pasting colored pictures in the corners. When the book was complete, she was told to look at the note on the first page and then play it on the piano. After the first note was played. (Continued on page 326)



HOOT, MON! THE PIPERS ARE COMIN'  
Ian Ingher, of Revelstoke, Canada, who took up the pipes at four and thrilled his Scotch-Canadian friends



## Vacation Music Study Calendar

of piano beginners purchase and read such works as the Teacher's Manual (Book Five) of "Music Play for Every Day," or the Teacher's Manual for "Technic Tales," Book One, by Louise Robyn; or "What to Teach at the Very First Lessons" by John M. Williams; or for class instruction, the "Teaching Piano in Classes" manual. The schedule may be fitted to any starting date. Obviously no teacher would use all of this material. The plan admits of the selection of material best adapted to the needs.

A SUMMER COURSE IN PIANO OR VIOLIN STUDY IS MADE MORE INTERESTING WHEN A HISTORY OR A THEORY COURSE ALSO IS TAKEN

WRITE FOR LISTS OF INTERMEDIATE AND ADVANCED VIOLIN COURSE, ADVANCED PIANO MATERIALS, VOICE STUDY AND PIPE ORGAN STUDY







study of the Academy." These are elected by the directors after this order:

Honorary Fellows  
Honorary Members  
Associatehip (Causa Honoris)  
Associatehip (by examination)  
Licentiatehip  
Special Diploma  
Licentiatehip (Honors)  
Diploma  
Graduate

There are some fifty-five scholarships, most of which naturally are restricted to British born students. One is restricted to Jewish students. One is open to vocalists between the ages of seventeen and twenty-two, born in America as well as in Great Britain.

An idea of the work done at the Royal Academy may be gained by the fact that since 1912 the opera class has performed thirty-five complete works including

"Fidelio".....Beethoven  
"Carmen".....Bizet  
"Venus and Adonis".....Dr. Blow  
"Dross" (A Melodrama).....P. Corde  
"Margaret".....F. Corde  
"L'Enfant Prodigue".....Debussy  
"The Enchanted Garden".....T. Dunhill  
"Merrie England".....German  
"The Blue Peter".....Armstrong Gibbs  
"Savitr".....Gustav Holst  
"Hansel and Gretel".....Humperdinck  
"Pagliacci".....Leoncavallo  
"Cricket on the Hearth".....Mackenzie  
"Manon".....Massenet  
"Bastien and Bastienne".....Mozart  
"Don Giovanni".....Mozart  
"The Impresario".....Mozart  
"The Magic Flute".....Mozart  
"The Marriage of Figaro".....Mozart  
"The Nightingale and the Rose".....

Cuthbert Nunn  
"La Serva Padrona".....Pergolesi  
"Gianni Schicchi".....Puccini  
"La Bohème".....Puccini  
"Madam Butterfly".....Puccini  
"Diana and Eneas".....Purcell  
"Samson and Delilah".....Saint-Saëns  
"The Lover from Japan".....Sandford  
"Princess Ida".....Sullivan  
"Trial by Jury".....Sullivan  
"The Yeomen of the Guard".....Sullivan  
"Nadeshia".....Goring Thomas  
"Fadstaf".....Verdi



THE GUILDHALL SCHOOL OF MUSIC

"Rigolotto".....Verdi  
"The Mastersingers of Nuremberg".....Wagner  
"The Valkyrie".....Wagner  
\*Performances of these Operas were given entirely staged, rehearsed and produced by students.

#### A "Big Brother"

THE MAIN REASON for discussing the Royal College of Music before the Royal College is its chronological position. The artistic standing of the Royal College is of the highest; its facilities and its great faculty are unsurpassed. It is, however, fifty-one years younger than the Royal Academy, as it was founded in 1883. It was opened on May seventh of that year, by His late Majesty, King Edward VII (then Prince of Wales). The building the college originally occupied (near the Royal Albert Hall) is now occupied by the Royal College of Organists. The present building on Prince Consort Road was also opened by His Majesty Edward VII (still the Prince of Wales) for Her Majesty Queen Victoria.

## THE ETUDE

valuable and interesting collection of ancient musical instruments, by His late Majesty King Edward VII. A visit to the museum should be a part of the itinerary of every musical visitor to London, if only to see that most romantic instrument, the guitar upon which David Riazio is said to have accompanied himself when singing before his patron, Mary, Queen of Scots.

The fees for the Royal College are very nearly the same as those of the Royal Academy, for the three terms, Christmas (beginning about September nineteenth), Easter (beginning about the ninth of January) and Midsummer (beginning about the first of May).

There are sixty open scholarships, restricted to His Majesty's subjects, obtainable by examination only. In addition there are twenty-five close, local and special scholarships, which have restrictions. One, for instance, is for students from Bristol, or the counties of Gloucester, Somerset, Wilts or Dorset. Another is restricted to the district of Ulverston, Lancashire, another for Kent, another for Liverpool, and so on. As in most English institutions, the ambitious student also can earn liberal prizes by "exhibitions" (performances in public) and through prizes for superior work.

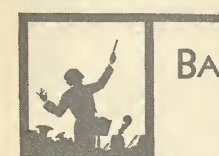
#### And Others Still

THE LENGTH of this chapter prohibits the giving of adequate attention to the famous Guildhall School of Music, under the direction of Sir Landon Ronald. This great school was founded in 1889 by the Corporation of London. It has a staff of over one hundred professors, including some of the most distinguished musicians in England. It offers one hundred and ten prizes, medals and scholarships. Through its genial and able secretary, Mr. H. Savoy-Wyndham, we have been kept informed for years of the great work which this fine institution is doing.

The splendid building, occupied by the Guildhall School, cost, at its opening in 1887, \$130,000, and is worth many times that amount at present day rates. It has a fine auditorium (theatre) and excellent class rooms. The tuition fees for this popular school are very low and vary

(Continued on page 326)

## THE ETUDE



## BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

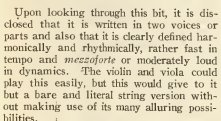
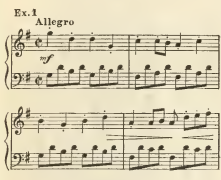
FAMOUS BAND TRAINER AND CONDUCTOR

## Orchestral Voices—The Strings

By ARTHUR OLAF ANDERSEN

OF THE FOUR groups of orchestral instruments, the greatest burden of work falls to the string choir. This is not alone evident in the compositions of the classicists but is also true in the scores of the modern and ultra-modern writers. Why? Because the string section is not only a happy medium of expression for all varieties of technical utterance, but is also the most facile in deliberate melodic line, in harmonic background, in counter-melodizing, in diversity of tonal values and in rhythmic efficiency.

When the composer is using this orchestral *meier* for expression he finds that there are fewer possibilities with which to contend than there are in the other instrumental groups at hand. He knows that he can build safely from the foundation of the double basses up through the baritone and tenor sections of the cellos; through the alto voices of the violas and the mezzo-soprano of the second violins; and finally to the superb soprano singing of the first violins, all of which are good. What he must know is how to regulate all; to combine, balance and make the most of these tonal vibrators of varying ranges. How is this accomplished? Let us suppose that he is setting the following simple fragment in the string section.

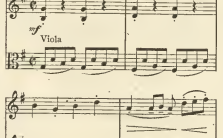


Upon looking through this bit, it is disclosed that it is written in two voices or parts and also that it is clearly defined harmonically and rhythmically, rather fast in tempo and *mezzoforte* or moderately loud in dynamics. The violas and violas could play this easily, but this would be it but a bare and literal string version without making use of its many alluring possibilities.

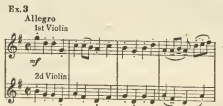
We have five capable stringed instruments, each of which should have a bit to do in the orchestral interpretation. Let us decide to have the first violins carry the melody while the viola takes the Alberti bass line. What about the second violin? It may do one of two things: supply harmonic background or counter-melodize. If the decision is to supply the harmonic filling by double-stopping, the second violin should be given two note chords expressive of the harmonies. In the first measure we find that the tonic triad, G, B, D, is used and that the tempo signature calls for let two beats to the measure or, in other words, a primary and

a secondary accent. By this we determine that if we are to make use of double-stops for the second violin we should employ them on the accents, or two to the measure. Which tones shall we employ for these stops? First of all, the two notes of each stop should be under the melody in order not to interfere with or distract from this all-important singing voice. Then, again, neither of these two notes should extend below the bass line, thus introducing a tone below the intended foundation note.

Next we must consider the best notes to double in the triad since the double stop is bound to create a doubling. We would do well to conform to the old rules of harmony in this matter. For instance, avoid doubling major thirds of triads and leading tones. Thus we find in the first chord of the first measure that there is no third expressed until the second beat. Therefore we can employ a stop containing the major third to good advantage on the first and also on the third beat. Consequently the interval of a sixth G down to B is a very suitable double stop for both accents. The next measure, containing the dominant seventh, suggests the doubling of the root and the addition of the fifth for both stops; the third measure, containing the tonic triad, suggests the doubling of G and B; the fourth measure again D and A. Thus in the trio arrangement we note the following:



If we desire to counter-melodize rather than to employ an harmonic filling such as double stops, we simply give the first and second violins as a duet as follows, using the viola as in Ex. 2.



Now that we have considered the two possibilities for the second violin, let us return to the cello and bass, and see what we can discover for them. There are two possibilities for the cello: (1) playing the accented bass notes or (2) carrying the entire figuration. If the first method is so, in forming this filled voice, we must consider what each instrument is doing and be governed accordingly in our choice of tonal doublings. Using the last example as the recipient for this filled voice, we shall consider the instrumentation in this arrangement. The following accompanying melody will fit in nicely against the main melody in the first violin and the counter-melody of the second violins, as well as against the double stops of the violas:



If the second method is chosen, the viola should then fill in the harmonies by double-stopping or counter-melodizing. Either manner of procedure is favorable. The string score is now a bit more imposing:



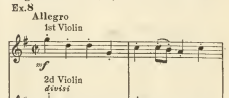
We shall now add the double-bass to our string group, for with so many possibilities in the way of harmonic fillings and counter-melodizing, we shall need another low voice to help to sustain the broadening flow of our arrangements. As we all know, the double-bass sounds an octave lower than notated, and in consequence we are permitting the accented bass notes to sound in octaves. Our first arrangement for full string voicing then presents itself:



Thus far the cello has been playing the literal tones of the composition. Now we feel that the time has come to give it a counter-melody of the same rhythm as is displayed by the figuration. In this, one again must be very careful to avoid the doubling of major thirds and leading tones. So, in forming this filled voice, we must consider what each instrument is doing and be governed accordingly in our choice of tonal doublings. Using the last example as the recipient for this filled voice, we shall consider the instrumentation in this arrangement. The following accompanying melody will fit in nicely against the main melody in the first violin and the counter-melody of the second violins, as well as against the double stops of the violas:



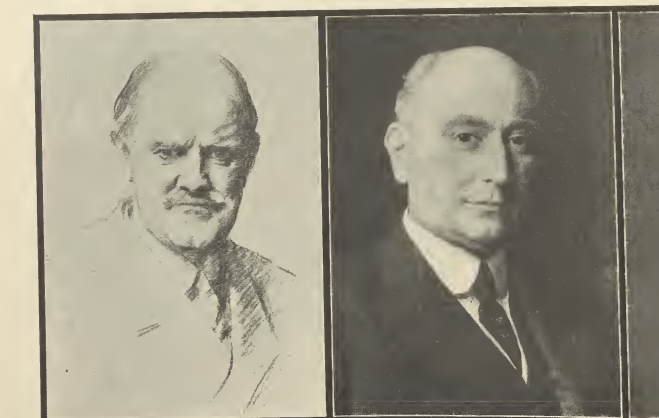
Up to this point we have not considered dividing the strings, but with this possibility before us we can now transcribe our fragment as follows:



The theme is again carried in the first violins. The second violins are divided, half of them playing the counter-melody (stems up), the remainder doing the double-stops (stems down). The violas have the figuration. The cellos also are divided, one section performing the rhythmic counter-melody while the other half doubles with the bass on the underpinning. This version is smarter and brighter than the preceding transcription.

We have done very little so far with the melody, having been content to let the first

(Continued on page 319)



SIR HUGH P. ALLEN  
K.C.V.O., MUS. DOC., ETC.  
Director of the Royal College of Music

SIR LANDON RONALD  
Director of the Guildhall School of Music

JOHN B. McEWEEN, M.A., MUS. DOC., ETC.  
Principal of the Royal Academy of Music



# THE STANDARD MUSIC EXTENSION STUDY PIANO COURSE

FOR TEACHERS AND STUDENTS

A New Monthly Etude Feature of Great Importance

By DR. JOHN THOMPSON

All of the Music Analyzed by Dr. Thompson will be Found in the Music Section of this Issue of The Etude Music Magazine

## TIME OF LILAC

By CHARLES GILBERT SPOORS

A graceful, flowing melody in the right hand against an active accompaniment in the left makes of this piece an interesting as well as seasonable number for piano. In general style it is reminiscent of Grieg's famous *Romance*. Note that the tempo is *moderato* and the first theme begins piano, working thence to dynamic heights in measures 13 and 14 after which a *diminuendo* ends the first theme softly. The following section is in the relative minor (G minor) and becomes animated in mood and more forceful tonally.

The trio section lies in the sub-dominant key, E flat major, and is to be played in rather big sweeping phrases which modulate in tone as the reentrance of the first theme nears.

## GRAND PROFESSIONAL AT AVIGNON

By JAMES FRANCIS COOKE

In this music we have an impressive number from a set entitled by the composer "Palaces in France." It has all the glamour and dignity associated with ancient pageantry and processions and should therefore be played *maestoso*. Tourists in France have seen the majestic palace of the Popes at Avignon where the most gorgeous religious processions in the history of the church were held during the time that seven popes reigned in the old French walled town. This March should be played like a march of kings, emperors and popes, with all the pomp and magnificence imaginable.

Plenty of resonance should distinguish the chords and octaves, and for this reason care should be exercised in the use of the pedal. Be careful of the rhythm. Be sure to play the dotted eighth and following sixteenth in the rhythm marked and not as triplets, a mistake too often made. When the first theme in C major has swept grandly to its termination, the second theme, in F major, subdominant key, enters in a somewhat more restful mood. With the third measure, however, it begins to build tonally until a huge *fortissimo* is reached in the ninth measure and carries on from this point. The coda section passes through a series of colorful modulations, finally closing in the grand manner, *allargando* and *forte fortissimo*.

## VIOLETS AT DAWN

By FRANCESCO B. DE LEONE

Here is presented another number from the suite, *In Sunny Sicily*, Mr. De Leone's charming and lyrical compositions which have proven so popular to students and teachers. This music is to be taken at very moderate pace and allows of artistically applied *rubato*. The constant change of harmonies implies careful use of the pedal. The composition is well edited, and pedal marks should be followed as indicated. The text for the second theme, *con dolce languore*, meaning "with sweet languor," might well have been given as guidance for the interpretation of the entire composition. Only pedal, but marks of dynamics, are clearly set forth, and students should observe these expression marks as closely as possible.

## SONG OF THE VOLGA BOATMEN

Arranged by WM. M. FELTON

Mr. Felton has made a cleverly arranged piano solo of this well known melody. It should be played in even and rather labored tempo, the idea being to suggest the rhythmic drag of straining bodies as the boatmen tug at heavy ropes. It will be found effective to begin the composition very softly, as though heard in the distance, gradually to increase the volume and finally to allow it to fade again softly as the boat passes.

## EROS

By GEORGE DUDLEY MARTIN

Here is a graceful waltz which the composer has named *Eros* for the Greek god of Love. The composition opens with an eighth measure introduction built on a rhythmic figure divided between the hands, to be played cleanly and brilliantly. The waltz proper begins with the ninth measure. The melody lies in the upper register, and it is important that the dotted half notes in the melody be not only held but heard for their full value. The right hand figures in eighth, should be clearly articulated and not blurred by careless use of the pedal.

## VALE

By JAMES H. ROGERS

Here is an unusual waltz form in that the fundamental bass notes are rarely sounded, and the resulting tinkling effect is almost that of the old-fashioned music box.

The sustained notes of the melody sing resonantly while the left hand supplies a staccato chord accompaniment. The figures in eighth notes in the right hand are to be cleanly fingered and must sparkle as they carry the melody line from one sustained note to the next.

A long *diminuendo* and *ritardando* are in effect for the last eight measures.

## PASTORALE

By W. A. MOZART

Arranged by W. M. HODSON

A pastorate, as the name implies, is always rustic in atmosphere, suggesting the activities and sometime the vernal freshness of country fields and woods. The example here given is William Hodson's easy arrangement of the theme from Mozart's famous "Pastorale with Variations" for piano. Of great importance are the two-note slurs in evidence throughout the music. These should be meticulously observed. The tempo is rather slow and the charm of the composition lies in its stark simplicity. Except for an occasional dynamic contrast the piece is played very quietly. The *sfz* marks in the third and seventh measures should be well pronounced. Also the change from *forte* to piano shown in measures 10 and 11 must be well marked. This theme is a very fine example of Mozart, and the young student is well advised to become acquainted with it again the day when he will study the original "Pastorale with Variations."

## DANCING SHADOWS

By CAROLINE CASSSELL

We have in *Dancing Shadows* a third grade composition calling for sparkling grace notes in the right hand. It is to be played *allegretto*, lightly and in a lively manner with rather shallow touch, so as to keep the notes in the air. The little triplet figures in the right hand should be rolled rather than fingered, thus achieving more "sparkle" in the passages. In the trio section the left hand carries all the theme. Written in the cello register an approximation of cello tone will be found effective throughout this section. After the trio the first theme reappears and ends at *Fine*.

## AIR LA BOURRÉE

By G. F. HANDEL

A very old dance is the *Bourrée*, patterned somewhat after the gavotte but

quicker in tempo and beginning on the fourth beat whereas the gavotte begins on the third. Handel intended this one to be played at moderately fast tempo in cheerful mood but not too boisterously where the *fortissimo* marks are shown. The tempo is strict throughout, naturally. The passages in eighth notes in the right hand should be well articulated with finger legato. The pedal is to be used sparingly throughout. The performance of the trill figure in measure three is shown in the margin at the bottom of the page. Trill with fingers held close to the keys. Dynamics are clearly marked, and the interpretation will not go far astray if these are followed.

## PRELUDE IN A FLAT MAJOR

By CÉSAR CUI

Here is a number of the Russian school by César Cui. It is to be played slowly and with resonance, giving a little prominence to the top notes of the right hand chords. Note the sostenuto mark placed over the second quarter in each of the first four measures. This emphasis becomes more pronounced in the following measures where the sign becomes an accent on the second quarter. In measure 22 the first theme re-enters, this time in full chords. The chords are arpeggiated and should be rolled fairly sharply. Otherwise the effect is untidy. It is almost impossible to mark the use of the pedal adequately in a composition of this character. It will vary with the individual performer. A general rule is to change the pedal with each change of harmony and avoid blurring at all times.

## LITTLE PRELUDE

By J. S. BACH

This Bach C major Prelude should be in the repertoire of all pianists. It must not be played too quickly. The performance of the ornaments in the left hand is written out in the margin at the bottom of the page. The right hand should apply a slight rolling motion to the broken chord figures with just enough finger action to keep the passages clearly marked. Remember that Bach here wrote for the clavier, the construction of which caused each note to be heard individually. While short, this prelude covers the range of dynamics from piano to forte. Contrasts should be made tonally as the rhythm remains very strict throughout.

(Continued on page 325)



# THE TEACHERS' ROUND TABLE

Conducted Monthly by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE



No question will be answered in these columns unless accompanied by the full name and address of the writer. Only initials, or a furnished pseudonym will be published.

## Neglect of Fundamentals

I have a student thirty years old who has studied since she was seven yet has still not thorough skills as to technique or musicianship. She was always told to "try harder" and "please her teachers." Her hands are stiff. Please advise.—G. G. P.

In their zeal to make a brilliant showing with their pupils, many teachers hurry over important foundational details which must sooner or later be attended to if real musicianship is to be attained. I advise you to give this pupil plenty of technical work, especially in the way of proper relaxation and, by gradual steps, to instruct her in such matters as musical form, expression, composition and their works, and so forth. Do not let her feel that you are "putting her back to the beginning," however, but give her music to study which, while not complicated in details, yet requires careful thought and practice.

## Finding Notes. Weak Hands

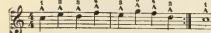
1. A pupil of eleven has studied for months. He simply cannot accustom himself to look at the printed page and then at the keyboard. The result is that he loses his place. Another pupil, a girl of twelve, in a "talented" class, has been told she has hands and fingers that "cave in." How shall I treat these two cases?—G. G. P.

1. Place a large card or sheet of paper on the piano rack in such a position that it covers the printed notes which are coming; and, after he has played the notes in sight, move the card along a little to the right, so that new notes appear. Continue this process as far as you wish him to read.

In this way he is prevented from anticipating notes too far ahead and is obliged to make sure of his place.

2. Have her play individual notes repeatedly with different fingers, throwing the hand over and into each key as it is sounded. Meanwhile keep the fingers firm and well curved. See also that the wrists are free from stiffness.

In a similar manner, practice various finger exercises, such as the following:



giving a definite accent to each note. Play also with the left hand two octaves lower.

ing on the simplest intervals, such as seconds and thirds.

2. Grade 2 may include: (a) further details of notation—dynamic marks, such as *p*, *f*, *mp*; accidentals; other expression marks, such as *dolce* and *con fuoco*; (b) technique—finger exercises, also the remaining major scales and the minor scales that begin on white keys, each scale through two octaves; (c) studies and pieces in the second grade; (d) ear-training, with more extended intervals (fifths to octaves).

## The Pedal with Bach

I am beginning the study of Bach. Is it necessary to use the pedal on the "Two-part Invention" and on what about *Gavottes I and II* from the "Third English Suite" and *Gigue* from the "First Partita"? I prefer them without, shall not feel that they can be played in a finished manner without it. Am I wrong?—R. C.

It is neither necessary nor proper to use the sustaining pedal on the "Two-part Invention"; in fact, this pedal should be used with great restraint in any of the clavier works. Bach should be played in a clear, crisp manner, with nothing of the overlapping of notes that belongs to the romantic school of Chopin, Schumann and the like. Remember, too, that the sustaining pedal was absent from the claviers of Bach's day, so that his music does not depend upon its use. Occasionally, however, for the sake of accent or to give greater fullness to chord effects, the pedal may be depressed briefly on accented notes. In *Gavotte I* of the "Third English Suite," for instance.

In the right hand, the fourth finger on the seventh of the scale, it falls on B (also on G when it substitutes for the thumb.)

In the left hand, the fourth finger on the second of the scale, except in the scale of B, where it falls on E (also on B as substitute for the thumb.)

2. Major scales that begin on black keys have:

In the right hand, the fourth finger on Bb;

In the left hand, the fourth finger on the fourth of the scale, except in the scale of Gb, where it falls on Gb.

(b) A common chord of octave compass uses the first, the second, either the third or fourth, and the fifth fingers. In general, the third finger is employed when the note is at the interval of a fourth from the note played by the little finger, and the fourth finger when this interval is a third. Take, for instance, the following chords:

Ex. 1. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

Ex. 2. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

Ex. 3. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

Ex. 4. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

Ex. 5. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

Ex. 6. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

Ex. 7. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

Ex. 8. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

Ex. 9. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

Ex. 10. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

Ex. 11. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

Ex. 12. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

Ex. 13. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

Ex. 14. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

Ex. 15. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

## Examination Questions

I am a piano teacher and am soon to try a new examination for the Pedagogy. Would you kindly give me short and easily remembered rules for the figuring of (a) major scales; (b) common chords, solid and broken in three and four note forms; (c) dominant seventh chords, solid and broken.

—C. E. D.

(a) Since the fourth finger is used regularly on but one note in an octave then, if we know the name of this note in a given scale, it will determine the location of all the other fingers; for instance, if we know that in the scale of E flat major the fourth finger falls on B flat in the right hand and on A flat in the left hand, the other fingers must fall as follows:

Ex. 1. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

Ex. 2. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

Ex. 3. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

Ex. 4. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

Ex. 5. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

Ex. 6. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

Ex. 7. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

Ex. 8. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

Ex. 9. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

Ex. 10. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

Ex. 11. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

Ex. 12. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

Ex. 13. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

Ex. 14. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

Ex. 15. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

Ex. 16. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

Ex. 17. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

Ex. 18. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

Ex. 19. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

Ex. 20. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

Ex. 21. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

Ex. 22. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

Ex. 23. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

Ex. 24. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

## Ex. 2



In the first of these the third finger is used on G because this note is a fourth from the C which follows it; and in the next chord the fourth is used because its note, A, is a third from the following C.

When the chord is arpeggiated, extending beyond a single octave, fingers 1, 2, and 3 or 4 are repeated for each octave extension, thus:

Ex. 3. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

Ex. 4. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

Ex. 5. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

Ex. 6. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

Ex. 7. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

Ex. 8. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

Ex. 9. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

Ex. 10. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

Ex. 11. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

Ex. 12. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

Ex. 13. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

Ex. 14. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

Ex. 15. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

Ex. 16. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

Ex. 17. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

Ex. 18. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

Ex. 19. Right hand: 1 2 3 4 5 6 7 8 9 10 11 12. Left hand: 1 2 3 4 5 6 7 8 9 10 11 12.

Ex. 20. Right hand: 1 2 3 4







## GRAND PROCESSIONAL AT AVIGNON

GRANDE PROCESSION A AVIGNON

Seven Popes (all French born) reigned in the majestic old city of Avignon. There the most magnificent pageants in religious history were held. Play this March in resplendent style like a procession of Kings. Fifth in the Suite "Palaces in France?"

JAMES FRANCIS COOKE

Grade 4. Maestoso M.M. ♩ = 92

## VIOLETS AT DAWN

Spring in Taormina, Sicily, is very near to Paradise. There on the vernal slopes of the Mediterranean amid the loveliness of the new year, violets spring forth everywhere making the land a great bouquet. This is one of the most fascinating pieces from Mr. De Leone's charming suite "In Sunny Sicily!"

Molto moderato M.M. ♩ = 72

Grade 3½.

tenderly

FRANCESCO B. DE LEONE



Arranged by  
William M. Felton

# SONG OF THE VOLGA BOATMEN

RUSSIAN FOLK SONG

This is the song of Russia of the old regime. It portrays men, worked like beasts of burden, pulling heavy barges along the Volga. The very theme makes one feel the physical strain of the serf of other years. This is usually played like a "patrol," that is, like a procession first heard in the distance, then passing, then fading away. Grade 24.

With slow measured tread

Musical score for 'Song of the Volga Boatmen' in 4/4 time. The score is arranged for piano and features a variety of dynamics including *pp*, *p*, *mf*, *f*, and *ff*. It includes fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks like accents and slurs. The piece is marked with a 'patrol' character, suggesting a slow, measured tread. The score is divided into measures with measure numbers 10, 15, 20, and 25.

## EROS

Few pieces are made to fit the hand as well as this one. It seems "to slide out of the sleeve" after very little but careful practice. *Eros* is the Greek word for Cupid. Grade 34.

Vivo M.M. ♩ = 84

GEORGE DUDLEY MARTIN

Musical score for 'Eros' in 4/4 time. The score is arranged for piano and features a variety of dynamics including *mf*, *pp*, and *f*. It includes fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks like slurs and accents. The piece is marked 'Vivo' and 'Tempo di Valse'. The score is divided into measures with measure numbers 10, 15, 20, 25, and 30.

Continuation of the musical score for 'Eros' in 4/4 time. The score is arranged for piano and features a variety of dynamics including *pp*, *p*, *mf*, *f*, and *ff*. It includes fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks like slurs and accents. The piece is marked 'Vivo' and 'Tempo di Valse'. The score is divided into measures with measure numbers 35, 40, 45, 50, 55, 60, 65, 70, 75, and 80. The piece concludes with a 'Fine' marking.



# VALSE

THE ETUDE

Grade 3½. Tempo di Valse M.M. ♩ = 76

JAMES H. ROGERS

## PASTORALE

Pastorale, as the name implies, has to do with pastoral matters—the fields, the herds, the flocks. In Italy the shepherds still drive their flocks into the cities. They often played upon a pipe which looked like an Oboe and had the same strident tone. The melody in this Pastorale of Mozart should therefore have the same effect. Pastorales are almost always in 3/8 time.

Grade 2½. Andantino (Rather slow) M.M. ♩ = 126

W. A. MOZART  
Arr. by William Hodson

THE ETUDE

# DANCING SHADOWS

MAY 1934 Page 295

Watch the shadows playing through the branches of an apple tree in May. See how they dance upon the grass and you will catch something of the spirit of this graceful composition.

CAROLINE CASSELL

Grade 3. Allegretto M.M. ♩ = 108



Edited by John Orth

## PRELUDE, IN A♭ MAJOR

CÉSAR CUI (1835-1918)

César Cui is one of the most melodic of the Russian composers. He probably employed the device of  $\frac{3}{2}$  metre to insure a slow performance (Larghetto e sostenuto). By playing the composition in ordinary triple time as you would a piece in three-quarter metre, just imagine each quarter note as an eighth note, and each eighth as a sixteenth, the rhythm may appear simpler to you. Grade 6.

Larghetto e sostenuto M. M. ♩ = 80

The measures marked  $\oplus$  will be found more conveniently notated than in the original edition. Editor.  
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## LITTLE PRELUDE

Grade 2.

NO. 1

J. S. BACH

Allegro moderato M. M. ♩ = 104

dimin. poco a poco

a) The mordents should be played as follows:



## AIR À LA BOURRÉE

Costume this piece in your imagination with the attire of a court party in the brilliant days of George I of England. The *Bourrée* is a merry dance, much after the pattern of the *Gavotte*, except that it begins on the fourth beat of a measure instead of the third.

Grade 3d. Allegro moderato M.M.  $\text{♩} = 69$  G. F. HANDEL

a)  $\text{♩} = 69$

GENE BROWN

## MARIGOLDS

GUSTAV KLEMM

Con brio *mf arditamente*

Oh love ly, gold - en

flow ers Like sun - light on the sea, You

spar kle in my gar den, And make the shad - ows flee.

(♩ = ♩ of preceding tempo) commodamente *poco rit.*

The cor - ner where you lift your heads Is full of min - is -

*ff (sostenuto) mp poco rit. (colla voce)*

(♩ = ♩) Tempo primo subito

try. So gen - tly sway - ing

*mf 15*



in the breeze, You nod a welcome gay,

And though I come with heavy heart, Your gold makes light the day.

I drink your beauty and, re-freshed,

Con-tinue on my way.

Jemima T. Luke  
1841

## THAT SWEET STORY OF OLD

Andantino

FOR CHILDREN'S DAY OR GENERAL USE

CHARLES GILBERT SPROSS

*p*

*rit.*

1. I think when I read that sweet story of old, When Je-sus was here a-mong men, How He call'd lit-tle chil-dren as lambs to His fold, I should like to have 2. Yet still to His foot-stool in pray'r I may go, And ask for a share of His love; And if I now earn-est-ly seek Him be-low, I shall see Him and been with them then. I wish that His hands had been placed on my hear Him above. In that beau-ti-ful place He is gone to pre-head. That His arm had been thrown a-round me, And that I might have pare For all who are wash'd and for-giv'n, man-y dear seen His kind look when He said: "Let the lit-tle ones come un-to Me." chil-dren are gath-er-ing there, For of such is the King-dom of heav'n.



## GRAZIELLA

AUGUST NÖLCK, Op. 250, No. 2

Violin Moderato

Piano *mf*

*poco rit.*

*a tempo*

*p spiccato*

*sostenuto*

*cresc.*

*f*

*p*

*p spiccato*

*mf*

*p*

*mf*

*molto sostenuto*

*segue*

10 15 20 25 30 35

## THE ETUDE

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*spiccato*

*p*

40 45

*sostenuto*

*cresc.*

50 55

*molto sostenuto*

*f*

*p dolce*

60

*spiccato*

*p*

65 70

*restez*

*sostenuto*

75

*1st pos.*

*Sp.*



Musical score for the first system of "L'Espresso" by Franz Liszt. The score is in 3/4 time and features a piano introduction. The first system includes measures 80 and 85. The piano part is marked "più mosso spiccato" and "p" (piano). The violin part is marked "f" (forte) and "cresc." (crescendo). The second system includes measures 86 and 87. The piano part is marked "f" and "90". The violin part is marked "f" and "cresc."

# MEMORIES AT TWILIGHT

HARRY PATTERSON HOPKINS

Gt. Melodia  
Sw. Celestes  
Ped. Bourdon 16'

Andantino

## Manuals

Pedal  
(*ad lib.*)

**Andantino**

Manuals

Pedal  
(ad lib.)

Gt. to Ped.

Gt. to Ped. off

Sw. pp

Solo, Melodia & Oboe

a tempo

Sw. Strings added

10

15

20

25

a tempo  
 mf  
 p  
 mf  
 rallent.  
 p  
 Sw.  
 35  
 30  
 rallent.  
 Gt.  
 a tempo  
 40  
 dim. e rit.  
 45  
 più dim.  
 a tempo  
 50  
 Gt. add Horn, Clar. or Strong reed  
 55  
 add Trumpet  
 Gt.  
 ff a tempo  
 60  
 Gt. to Ped.  
 65  
 70  
 75  
 Sw.  
 dim. e rall.  
 off Gt. to Ped.  
 Gt. Soft Flute  
 mf molto rit.



## THE JUGGLER

RALPH HOWARD PENDLETON

Moderato M.M. ♩ = 108

SECONDO

Not too fast

Musical score for the Secco part of 'The Juggler'. The score is written for piano and features a variety of musical notations including treble and bass clefs, time signatures (2/4, 3/4, 4/4), and dynamic markings such as *f*, *p*, *mf*, and *fz*. The piece includes a section marked 'Fine' and a 'TRIO' section. The tempo is indicated as 'Moderato M.M. ♩ = 108'. The score is numbered 1 through 60, with measures 10, 15, 20, 25, 30, 35, 40, 45, 50, and 55 marked.

\* From here go back to ♩ and play to *Fine*; then play *Trio*.

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THE ETUDE

THE ETUDE

## THE JUGGLER

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PRIMO

RALPH HOWARD PENDLETON

Moderato M.M. ♩ = 108

Musical score for the Primo part of 'The Juggler'. The score is written for piano and features a variety of musical notations including treble and bass clefs, time signatures (2/4, 3/4, 4/4), and dynamic markings such as *f*, *p*, *mf*, and *fz*. The piece includes a section marked 'Fine' and a 'TRIO' section. The tempo is indicated as 'Moderato M.M. ♩ = 108'. The score is numbered 1 through 60, with measures 10, 15, 20, 25, 30, 35, 40, 45, 50, and 55 marked.

\* From here go back to ♩ and play to *Fine*; then play *Trio*.



## THE CLOWN

ANNA PRISCILLA RISHER  
Orchestrated by Rob Roy Peery

Allegretto

1st Violin

Piano

Musical score for 1st Violin and Piano of 'The Clown'. The score is in G major, 2/4 time, and consists of 16 measures. The 1st Violin part begins with a half rest, followed by a series of eighth and sixteenth notes. The Piano part begins with a half rest, followed by a series of eighth and sixteenth notes. The score includes dynamic markings such as *mf*, *marcato*, *r.h.*, *cresc.*, *mp*, *rit.*, *mf a tempo*, *Fine*, *Meno mosso*, *sfz*, *dim.*, and *rit.*.

VIOLIN OBBLIGATO

## THE CLOWN

ANNA PRISCILLA RISHER

Allegretto

Musical score for Violin Obligato of 'The Clown'. The score is in G major, 2/4 time, and consists of 16 measures. The Violin part begins with a half rest, followed by a series of eighth and sixteenth notes. The score includes dynamic markings such as *mf*, *cresc.*, *mp*, *rit.*, *mf a tempo*, *Fine*, *Meno mosso*, *sfz*, *dim.*, and *rit.*.

FLUTE

Allegretto

## THE CLOWN

ANNA PRISCILLA RISHER

Musical score for Flute of 'The Clown'. The score is in G major, 2/4 time, and consists of 16 measures. The Flute part begins with a half rest, followed by a series of eighth and sixteenth notes. The score includes dynamic markings such as *mf*, *cresc.*, *mp*, *rit.*, *mf a tempo*, *Fine*, *Meno mosso*, *sfz*, *dim.*, and *rit.*.

1st CLARINET in Bb

Allegretto

## THE CLOWN

ANNA PRISCILLA RISHER

Musical score for 1st Clarinet in Bb of 'The Clown'. The score is in G major, 2/4 time, and consists of 16 measures. The Clarinet part begins with a half rest, followed by a series of eighth and sixteenth notes. The score includes dynamic markings such as *mf*, *cresc.*, *mp*, *rit.*, *mf a tempo*, *Fine*, *Meno mosso*, *sfz*, *dim.*, and *rit.*.

TRUMPET in Bb

Allegretto

## THE CLOWN

ANNA PRISCILLA RISHER

Musical score for Trumpet in Bb of 'The Clown'. The score is in G major, 2/4 time, and consists of 16 measures. The Trumpet part begins with a half rest, followed by a series of eighth and sixteenth notes. The score includes dynamic markings such as *mf*, *cresc.*, *mp*, *rit.*, *mf a tempo*, *Fine*, *Meno mosso*, *sfz*, *dim.*, and *rit.*.

Eb ALTO SAXOPHONE

Allegretto

## THE CLOWN

ANNA PRISCILLA RISHER

Musical score for Eb Alto Saxophone of 'The Clown'. The score is in G major, 2/4 time, and consists of 16 measures. The Saxophone part begins with a half rest, followed by a series of eighth and sixteenth notes. The score includes dynamic markings such as *mf*, *cresc.*, *mp*, *rit.*, *mf a tempo*, *Fine*, *Meno mosso*, *sfz*, *dim.*, and *rit.*.

CELLO or TROMBONE

Allegretto

## THE CLOWN

ANNA PRISCILLA RISHER

Musical score for Cello or Trombone of 'The Clown'. The score is in G major, 2/4 time, and consists of 16 measures. The Cello or Trombone part begins with a half rest, followed by a series of eighth and sixteenth notes. The score includes dynamic markings such as *mf*, *cresc.*, *mp*, *rit.*, *mf a tempo*, *Fine*, *Meno mosso*, *sfz*, *dim.*, and *rit.*.



## MY LITTLE PONY

This piece is written for the *first and second* fingers of each hand. Both hands should be kept in position over the keys. Recite four measure sections (notes and fingering) *before playing* as an aid in reading and memorizing:

Grade 1. Moderato M.M. ♩ = 104

HESTER LORENA DUNN

Handwritten musical score for 'My Little Pony' in 2/4 time, Moderato. The score is written for piano with two staves. The lyrics are: 'Lit-tle po-ny, do not wait, Come and meet me at the gate; I have brought you such a treat, When you fin-ish, we will start For a ride in my new cart; Something you will like to eat. I will hold the lines so tight, And will try to guide you right. You are gen-tle as can be, You won't run a-way with me; I'm sure we shall have great fun, Then come home when day is done.' The score includes various musical notations such as dynamics (mp, mf, f), articulation (accents), and performance instructions (rit., a tempo).

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## THE SEESAW

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This piece is written for the *second, third, and fourth* fingers of each hand. Both hands should be kept in position over the keys. *Rhythm Drill:* Raise and lower hands alternately on first beat of each measure (imitating the seesaw) Count "1-2-3," or sing the words.

Grade 1. Allegro M.M. ♩ = 152

HESTER LORENA DUNN

Handwritten musical score for 'The Seesaw' in 3/4 time, Allegro. The score is written for piano with two staves. The lyrics are: 'Up in the air I'll go, see - saw, Up in the air you'll go, see - saw, We'll have such fun. Come let us run, We'll be the first on the see - saw.' The score includes various musical notations such as dynamics (mp, mf, f), articulation (accents), and performance instructions (rit., a tempo).

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Handwritten musical score for 'Little Boats A-Sailing' in 2/4 time, Andante moderato. The score is written for piano with two staves. The lyrics are: 'Up I'll go, down you'll go, we'll play quite fair; When I go down you'll be up in the air! When we are rid-ing, we're hap-py and gay; Long-ing to ride on the see-saw all day. First I'll go high on the see - saw, Then you'll go high on the see - saw. When we come down, Feet touch the ground. Oh, we'll have fun on the see - saw!' The score includes various musical notations such as dynamics (mp, mf, f), articulation (accents), and performance instructions (rit., a tempo).

Grade 2.

## LITTLE BOATS A-SAILING

F.A. CLARK

Handwritten musical score for 'Little Boats A-Sailing' in 2/4 time, Andante moderato. The score is written for piano with two staves. The lyrics are: 'Up I'll go, down you'll go, we'll play quite fair; When I go down you'll be up in the air! When we are rid-ing, we're hap-py and gay; Long-ing to ride on the see-saw all day. First I'll go high on the see - saw, Then you'll go high on the see - saw. When we come down, Feet touch the ground. Oh, we'll have fun on the see - saw!' The score includes various musical notations such as dynamics (mp, mf, f), articulation (accents), and performance instructions (rit., a tempo).

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# THE SINGER'S ETUDE

Edited for May by  
EMINENT SPECIALISTS

It is the ambition of THE ETUDE to make this Singer's Department "A Singer's Etude" complete in itself

## Automatic Breath Action

By CLARE JOHN THOMAS

BEAUTIFUL TONE is the result of correct vocal condition and action, found and maintained without laxity or deviation, plus right concept on the part of the singer. A skillful teacher of voice can, by means of simple exercises and instructions, compel right action and vocal adjustment in the voice of the beginning student and so cause the student to produce tone that will amaze him in its artistic quality, flexibility, and security. But the student must continue to study himself and his voice until his concept of the tone matches the tone produced through purely physical correctness of action. He must follow the principles to a logical conclusion and drill the voice in the correct action until the entire singing act becomes automatic. He must continue to use exercises which will set up a purely automatic or unconscious breath action and an equally automatic articulation.

The truly artistic tone of the professional singer is equally free, rich, and expressive on all vowel sounds and all pitches, and until the singer has attained fluency and precision, he should be dull, humble, should consider himself a student, still, and should strive to let nothing stop his development until he has reached that high standard of performance.

### Control Through Relaxation

LET US CONSIDER basic principles. If we can learn really and thoroughly learn—the one basic principle, that we should exert no direct control on the voice, then we are ready for a fine beginning. If we can believe, truly, that the only control we should exert over our voice is an indirect, or automatic control, and that this is done by establishing and maintaining a condition of free activity at the organ of sound, then our effort, instead of being directed to the voice, the pitch, and other conditions of production, will be directed to finding and keeping the condition of body which liberates the voice, which makes possible *free activity in the entire vocal range*.

When practice and thinking are directed along these lines, we quickly observe that we dare not attempt to control, deliberately or consciously, any action above the larynx. We discover that the least violation of this principle distorts the tone and the vowel. We learn to let the automatic action—brought about and strengthened through carefully devised exercises—take over the control of the voice in its entirety. We place our trust implicitly in that automatic action which immediately manifests itself upon the establishment of correct vocal conditions. Upon our complete surrender to these principles depends our success in artistic tone production.

### A Step Further

THE TONE resulting from this study is notably high and clear. It is flexible in the extreme. It is mellow, and quick

to reflect emotional coloring. It is accompanied by an oval shape of the mouth on the open vowels, *ah, ay, and oh*. In addition to these sensations, the tone we felt to be much narrower than it is high. Its sensation will be suggestive of a hen's egg standing on its point.

### For Vocal Adjustment

FIRST, THERE SHOULD BE that condition of *free activity*, or balance, which so frees the vocal action and the action that they become, in truth, automatic, that they are always in evidence during the act of intense listening.

Stand with the heels, back, and head resting lightly against a wall. Hold the body flexibly erect and listen. Continue to listen until you are conscious of action in the breathing organs. Do not abandon the listening attitude, but continue to listen, observing, meanwhile, the automatic action of the breath. Then rest a moment.

Now take the position again. Listen as before, then maintain the listening position in every detail and sing, quietly:

Wah ..... (sustained tone)  
Pah ..... " "

Carefully maintain a condition of flexibility in the entire body and do not permit the body to flinch, slump, or stiffen. Repeat these simple syllables until you feel vocal release.

Controlled activity is the greatest deterrent of stiffness, tenseness, and rigidity. Step clear of the wall, but carefully keep the same balance of body. *Let ah, ah, ah, just as carefully as you avoid tensing.* Keep the body alert and carefully poised. From their very natural position, the arms swing forward and up. Let the palms of the hands be down, with the fingers out straight. Keep the entire body carefully poised while the arms continue on up until the hands are over the head. Then, without a pause, let the arms continue, slowly, down at the sides until they have reached their original position. Rest. Again, raise the arms slowly straight up in front, then out and down again to the sides. If no conscious attempt at taking a breath has been made, you no doubt discover that an involuntary breath action was induced by the position of the body and the movement of the arms. Repeat several times, patiently and simply, remembering to keep the body flexible at all times during the movement. Make no direct attempt to breathe. When the movement can be done smoothly, without violating the principles of poise and flexibility, proceed with the following exercise.

arms move slowly up as before. Make it a graceful gesture with the entire body delicately poised. When the hands and arms are on a level with the eyes, quietly sing.

Pah ..... (sustained tone)  
Bah ..... " "  
Dah ..... " "

Be very careful that the rhythmic movement of the arms is in no slight degree altered. Carefully avoid any hurry in the movement as the impulse to sing approaches. Be sure to correct, in truth, a slowing up or stopping of the movement. Let the movement continue to its conclusion, sustaining the tone quietly all the while. Do not alter the movement in the slightest degree.

Read the instructions again from the beginning and follow every detail literally. Repeat often, striving to keep the body in a condition of perfect balance at all times during the movement. If you can intensify this condition of balance, of perfect suspense, you will note a surprising release at the throat and in the muscles of the tongue and face. The cheeks will become extremely flexible; the chin will point down. The mouth will open voluntarily, without your having thought of it. The movement, plus the carefully poised position of the body, will compel a different action in the mouth and face. A glance into a mirror will show that the face muscles are in repose, that their action is simple and natural. If these conditions are carefully and literally followed out, a tone will finally be achieved that is unmistakably and amazingly free and clear.

The vocal action will be compelled to an extremely forward position, and the *ah* will be forward, high, and of a pure quality. Using the following exercises:

Bah ..... (sustained tone)  
Nah ..... " "  
Mah ..... " "

Then rapidly, but with the last syllable sustained:

No nay noo nee nah  
No nay noo pee pah  
No bay boo bee bah  
Mo may moo mee mah

In all of these exercises, be extremely careful that the body remains carefully quiet and poised at the time the tone *begins*. Do not rush into the tone. Do not surge. Do not relax or slump. Keep alert. Keep flexible. Keep still. Establish perfect balance and fight to maintain it at all times, not just at the beginning of the exercise, but throughout the duration of every tone sung.

### The Essential Freedom

PRECISION in form or placing cannot be hoped for until the voice has first been set free, until it has been liberated from the thwarting influence of a stiff body and throat. To attempt to place a voice

that is not free is a pure waste of time. To demand precision in quality, pitch, and vowel formation, from a voice that is working under the adverse conditions produced by conscious breathing and direct local effort, is to display a gross misunderstanding of nature's laws governing the voice. Do not attempt to sing difficult songs, or long technical vocalises, until you have mastered the simple exercises above to the extent that you can produce a tone of purity and poise.

Be patient, be honest, be simple, and be unassuming in your practice. Use your imagination to conjure up beauty and artistry, and not to deceive yourself into believing you are a genius. If you have exceptional talent, solemnity and simplicity will come to you handsomely. They will free your mind to do the work that lies ahead.

### Pitch Changes

TRY NOW to keep the voice relaxed and freely active while you attempt to change the pitch. Do not in the slightest degree abandon the principles followed thus far. Stand erect. Balance the body as carefully as though you were doing a graceful dance. Keep the body flexible. Work quietly and with precision, as becomes an artist. Do not waste your time in random gestures.

Now, find correct posture by standing with the back to the wall. Stand easily. Find perfect balance, then, drawing up to your full height, slowly start the arms up as before. As soon as the arms have started on their rhythmic movement sing:

1. Pah .....  
Mah .....  
Bah .....  
Nah .....  
But—ter flies above.

2. Pop-pies white and red  
Grow up—on the hills,  
But—ter flies above.

3. Flut-ter ev-ery-where.  
I'm pa-tient-ly . . . sing.  
But hear my ardent plea.  
Pre-pare the rug-ged way.  
Some-times I sing quite like

In all of these studies the student should transpose gradually higher or lower, so as to explore the vocal ranges. Remember, no tone can be right that is not beautiful and artistic in the extreme. One single tone separated from words and tune is a lovely artistic thing in itself, if the voice is allowed to function automatically.

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"The effort to lose the voice at the nasal cavities elevates the vocal organ, and in so doing reduces vocal cord resistance to breath pressure, which in time, there is where the intelligence of the voice is the ruin of the voice."—WILLIAM ARMSTRONG.

## Sing With Personality

By CHRISTINE LITTLE

"IF I COULD just close my eyes and didn't have to watch him! He goes through such contortions when he sings!" How familiar that sounds. And the sensational young operatic tenor of whom it was said had a voice of beautiful quality, a wide range with clear top notes. Through a number of mannerisms, bad habits he had fallen into, he was losing admirers steadily.

When he came to a dramatic passage in a song, he would close his eyes and with a forced expression literally grind the words out. At every high note he threw one foot forward, Napoleonic style, clasped his hands dramatically about a foot from his body, and, rising on the balls of his feet, shook the note out. You've seen it done. Tenors seem to have a special weakness for it. All of his singing appeared to be terrific labor. In it there was no hint of the charming fellow he really was or how he loved to sing. This is often the case with beginning singers who seem determined not to let their personality creep into their songs.

### Singing Is Personal

NOW SINGING is an expression of joy. You should always look as if you were happy, not necessarily smiling, but with a pleasant relaxed expression, and eyes bright. As your face changes as you talk, so should your expression change as you sing. Dramatic actors couldn't resist with a set, poker face, with no expression, yet words set to music are often so rendered.

To overcome such bad habits read slowly, aloud, the lyrics of your song as a poem. Then stand in front of the mirror reading. Let your facial expression follow your words; then sing them. You can see in the mirror whether or not you are screwing

up your face into a meaningless grimace. Don't be afraid to express just what you feel. Put your whole personality into the song. A slight raising of the eyebrows when it makes the passage more significant, a tilt of the head, a frown, an intimate nod, eyes alive with expression—these are some of the things that help "put a song across." Practicing should be continued in front of the mirror until a pleasant, sympathetic manner of singing becomes second nature.

### The Art of "Ease"

IF YOUR HANDS feel large and awkward when you are standing in front of people, don't put them behind your back. Let them hang naturally at the sides or be clasped lightly in front of the body. Or, for the ladies, a large fluffy lace handkerchief may be carried. This will give some employment for the hands though care must be taken never to twist it or toy with it. The men may sometimes put their hands in back of them or hold one hand in the pocket. Never should anyone of either sex rock back and forth on the heels.

These details give stage presence which is very important in all types of singing, except, indeed, in radio work in which the audience does not watch the performer. But, remember, television is coming. Some day it will burst in on us with a popularity unequalled. Then facial expression and stage presence will be just as important in radio as it is in the theater, church and concert hall.

So be a step ahead of the crowd and be ready for television when it does come. Look into the mirror today as you sing. Let your personality follow your singing and your face help interpret the song.

## The Singer's "Half Dozen"

By MME. LOUISE HOMER

It is but yesterday that, in both opera house and concert hall, Mme. Louise Homer was the contralto idol of the age. Anything she sang, she sang with a distinguished artist to say on the art of singing becomes at once as from an oracle.

Anytime she sang, she sang with the following nuggets of illuminating thought. "I learned to sing on the operatic stage. After a brief period of coaching, I was my master arranged for a provincial debut. Since it went well, I immediately had a number of engagements and so had to learn repertoire as it went along. I have been learning ever since, whenever and wherever I can. "I have the following rules for study:

Vocalize—practice exercises—every day for at least thirty minutes or an hour.

Make it a principle to sing every one of your exercises better today than you did yesterday.

Discover every imperfection and remove it by intelligent analysis.

When you face your public remember that you have something beautiful to share with them.

Think of beauty, and you will forget yourself.

The art you practice is so much greater than you are, than any individual can be, that, if you remember its nobility, you will forget yourself and all self-consciousness will disappear.

## Lip Control in Song

By WILBUR A. SKILES

Certainly there must be no tightening of the muscles controlling the lips. These organs must be relaxed to the degree that they are thoroughly mobile and free to play their part in the production of both beautiful tones and purely produced words. There is where the intelligence of the voice will be brought into play. He must practice relaxing the lips till he is able

to create at will that pleasant state which accompanies a smile. He must practice till he has developed the ability to retain this sensation while the mouth opens to the extent and shape necessary to produce a tone on any of the varied vowel sounds. There is where the intelligence of the voice will be brought into play. He must practice relaxing the lips till he is able



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# ADVANCE OF PUBLICATION OFFERS WITHDRAWN

Regular readers of these pages, in large numbers, have ordered advance of publication copies of the new work that is being withdrawn this month from the advance of publication offers. It is a pleasure to the publishers to announce that this greatly directed work is withdrawn. This organ book is now obtainable at any music store or may be had by a cloth-bound collection of papers, offerings and postcards. The contents include many of the very best recent compositions of contemporary composers. Price, \$1.50.

## "INSIGNIA OF MERIT"

One of the beautiful impulses of human-kind is to take note of the accomplishments of those who usefully and heroically have done great things in civic, national and world-wide endeavors. Peace has its heroes as well as war and such honors have been conferred upon men who have done great things, and not only those in military fields, but those deserving honors for their humanitarian, educational, scientific, literary and other accomplishments have been honored with decorations, degrees and other forms of homage.

The thought came to us in reviewing last month's printing of the rubber stamp requiring the name of the publisher, the date and the quantity printed, when placed on the record of a publication, that it was something of an "insignia of merit" awarded that work. When a composition comes out printing every two years or so, it is a testimony of the merit found in it by those having use for a music work of this kind. It always is the endeavor to print at least two seasons' supply and therefore any publications coming up for printing less frequently, although they may have certain qualities, never are included in the selected list presented each month for the benefit of those who like to be acquainted with outstanding music publications appearing regularly enough to be secured each month. Any of these works may be secured for examination.

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# OCTAVO—MIXED VOICES, SECULAR

10347	Faithful and True, from "Lohengrin"	\$0.12
20177	The Night Is Departing, from "The Song of Songs"	.18
20233	Love's Old Sweet Song—Holloway	.12

# OCTAVO—WOMEN'S VOICES, SACRED

15671	The Lord Is My Shepherd—Parts	2	\$0.10
10136	Swart's "Hail" Standing	2	.10
10709	List of "Hail" Standing	2	.10
10709	List of "Hail" Standing	2	.10

# A FAVORITE COMPOSER

Each month we propose in the Publisher's Monthly Letter to give mention of a composer who, by reason of his many compositions, is entitled to designation as a favorite composer of piano music.

## WILLIAM BAINES

In Rosedale, Massachusetts, there lives a man who has composed many piano pieces which have been a great deal of help to many piano students and piano teachers. His name is William Baines and he was born at Bedford, Yorkshire, England, the son of Charles Baines, a well-known organist and teacher. "Favorite Composer" for this month is not only a composer of very successful piano compositions, but also the composer of many songs and hymns, which stand in high favor with choir and church choirs throughout the country, and sacred cantatas, because of the pleasing natural flow of melody in all of his works, are particularly popular with volunteer choirs.

The outstanding sales averages of Mr. Baines' piano compositions make that his best sellers, such as "The Great Train," "The King's Review," "Cabin Dance" and "The King's Review," stand high among all "best sellers" in piano teaching circles.

Composing is only a part of Mr. Baines' musical activities. He is an organist, pianist and teacher and is an instructor of piano and composition at the National Studios of Music, Boston, and director of the Lancaster Theatre Juvenile Chorus of Boston.

## Compositions by William Baines

### PIANO SOLOS

Cat. No.	Title	Grade	Price
2488	Brookside's Song	1	25c
2488	Brookside's Song	1	25c
2488	Brookside's Song	1	25c
2488	Brookside's Song	1	25c
2488	Brookside's Song	1	25c

### PIANO ENSEMBLES

Cat. No.	Title	Grade	Price
2488	Brookside's Song	1	25c
2488	Brookside's Song	1	25c
2488	Brookside's Song	1	25c
2488	Brookside's Song	1	25c
2488	Brookside's Song	1	25c

### TWO-PART CHORUSES

Cat. No.	Title	Grade	Price
2488	Brookside's Song	1	25c
2488	Brookside's Song	1	25c
2488	Brookside's Song	1	25c
2488	Brookside's Song	1	25c
2488	Brookside's Song	1	25c

### THREE-PART CHORUSES

Cat. No.	Title	Grade	Price
2488	Brookside's Song	1	25c
2488	Brookside's Song	1	25c
2488	Brookside's Song	1	25c
2488	Brookside's Song	1	25c
2488	Brookside's Song	1	25c

### S. A. B. CHORUS

Cat. No.	Title	Grade	Price
2488	Brookside's Song	1	25c
2488	Brookside's Song	1	25c
2488	Brookside's Song	1	25c
2488	Brookside's Song	1	25c
2488	Brookside's Song	1	25c

### ANTHEMS

Cat. No.	Title	Grade	Price
2488	Brookside's Song	1	25c
2488	Brookside's Song	1	25c
2488	Brookside's Song	1	25c
2488	Brookside's Song	1	25c
2488	Brookside's Song	1	25c

### SACRED CANTATA

Cat. No.	Title	Grade	Price
2488	Brookside's Song	1	25c
2488	Brookside's Song	1	25c
2488	Brookside's Song	1	25c
2488	Brookside's Song	1	25c
2488	Brookside's Song	1	25c

### OPERETTAS

Cat. No.	Title	Grade	Price
2488	Brookside's Song	1	25c
2488	Brookside's Song	1	25c
2488	Brookside's Song	1	25c
2488	Brookside's Song	1	25c
2488	Brookside's Song	1	25c

### THE MESSAGES

Cat. No.	Title	Grade	Price
2488	Brookside's Song	1	25c
2488	Brookside's Song	1	25c
2488	Brookside's Song	1	25c
2488	Brookside's Song	1	25c
2488	Brookside's Song	1	25c

### CHURCH MUSIC COLLECTION

Cat. No.	Title	Grade	Price
2488	Brookside's Song	1	25c
2488	Brookside's Song	1	25c
2488	Brookside's Song	1	25c
2488	Brookside's Song	1	25c
2488	Brookside's Song	1	25c

### THE MESSAGES

Cat. No.	Title	Grade	Price
2488	Brookside's Song	1	25c
2488	Brookside's Song	1	25c
2488	Brookside's Song	1	25c
2488	Brookside's Song	1	25c
2488	Brookside's Song	1	25c

# WORLD OF MUSIC

(Continued from page 271)

THE GERMAN GOVERNMENT is reported to have given to Bayreuth a monopoly of the performances of "Parsifal" and with this a subsidy of one hundred thousand marks (about twenty-five thousand dollars at regular exchange value) per season.

THOMAS MORRILL CARTER, perhaps America's, if not the world's, oldest band leader, died recently in Boston, at the age of eighty-three. At twenty he became leader of the Newbury Band; and he last willed the baton when on Christmas of 1913 he led the Scottish Rites Band of Boston in the Boston Commandery March which he composed many years ago. He was a bandman under Gilmore in the great Peace Jubilee of 1895 and of 1872.

THE SOUTH WALES and Monmouthshire Brass Band Association held its forty-third annual meeting in Cardiff, Wales, of February 23, with representatives of twenty-three bands present.

THE ORPHEUS CLUB, one of the singing organizations for which Cincinnati is famous, opened its forty-first series with a concert in the holidays season, at which it presented in its home-made debut a promising young American tenor, Fred Traylor, lately returned from European study and experience.

RUTH SLENCZYNSKI, the prodigy pianist, has been astonishing the music lovers of the native California, by her virtuosity, technique and musicianship. Though but eight years of age, she is said to interpret such pieces of the mature artist as the "Chromatic Fantasia and Fugue of Bach and the Sonata Pathétique" of Beethoven, and this as the second year.

COMPOSITIONS

A SCHUBERT MEMORIAL OPERA PRIZE, providing for a debut in a major role in a Metropolitan Opera production, is announced for young American singers. The contest will be held in conjunction with the Bicentennial of the National Federation of Music Clubs in 1935, at Philadelphia; and conditions of entrance will be announced later.

MUSICAL BOOKS REVIEW

The Hymnal

Published by the Board of Christian Education.

THE VOICE: Its Production and Reproduction

By DOUGLAS STANLEY and J. P. MAXFIELD

The authors have gone to great pains in the direction of research for the discovery of the scientific origin of the singing and speaking voice. With graphical word pictures of the seemingly have touched upon the last little in this field. The careful student of their book will garner a large store of information on the action and uses for the voice.

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THE VOICE: Its Production and Reproduction

# THE ETUDE



## CONDUCTED BY ELIZABETH GOSWOLD

### Around The World In Music

No. 2—Scotland and Wales

It is not a very long trip from London north to Scotland and most people go on the popular express train called The Flying Scotman.

There is a lot of history written in the soil of Scotland but most of Scotland's contribution to the history of music consists of a rich store of folk-music.

In the Scotch folk-music can be traced some Celtic features, such as the lilting rhythm of dotted notes, sometimes the long note before the short and sometimes the short before the long. And much use is made of the five-toned scale, called the pentatonic scale, as, C, D, E, G, A.

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MUSICAL BOOKS REVIEW

The Hymnal





## JUNIOR ETUDE—(Continued)

## Mildred's Musical Diary

By NANCY D. DUNLEA

Mildred's chum, Betty, received a "Line-a-day" diary for her birthday.

"What do you write in it?" asked Mildred a little enviously.

"Oh," answered Betty, "I always write what the weather is, and lots of things that I do. It's lots of fun! I's so much fun to read it over after awhile. It makes you remember things!"

Mildred sighed and then forgot about the diary because Miss Kenyon came to give her her piano lesson.

But when her brother came home from school that evening, what was Mildred's surprise to hear him exclaim, "I'm going to keep a diary!"

"What are you going to write in it?" asked Mildred.

"You never could guess!" answered Robert. "No silly things like some girls write!" Our botany teacher told us to keep a Field Note Book. And every day I'm going to write the things I see that help me learn botany. Just coming home I saw new budding leaves on the maple tree. I'm going to use my eyes and put down real words that I see, in my diary. I'll bet I see something new every day!"

"Oh," said Mildred to her mother, "I wish I had a diary!"

"What would you write in it?" asked her mother.

Suddenly Mildred remembered the story of the *Moonlight Sonata* that Miss Kenyon had told her that afternoon when she took her piano lesson. "I know, Mother!" Mildred exclaimed now. "I would write in my diary all the new things I learn about music! I would try to hear something as well as see something new to learn about."

"Do you learn something new every day?" asked her mother with a twinkle in her eye.

"Almost," said Mildred making a new resolve right then. "I'll you'll let me get one of those neat little leather books with loose leaves, so I can put in more paper when I need it. I'll show you!"

At the end of a week, Mildred had written so proud of what Mildred had written in what she called her "Musical Diary" that she showed it to Miss Kenyon. And here is what Mildred's piano teacher read:

## My Gift for Mother's Day

By CARMEN MALONE

Quick and nimble fingers

Weaving through the keys,

Touching black and ivory

On and on and on.

Supple, blithehouse fingers

Making melody,

Tinkling off a gay tune—

They belong to me.

May 1—Learned that all major scales of sharps are five steps apart. Easy to find G after C, and D after G.

May 2—I heard a lovely concert over the radio today. It was played by a girl named Ellen. She played *Edith Dance, Birding and the Butterfly*, all by Grieg. She told us a little about the Norwegian composer, too—how he liked to write about his country, the peasants and their dances.

May 3—I sang American folk songs in school today. I learned that Emmett wrote *Old Dan Tucker* besides his best known *Dixie*. The first song was published in 1860 with the title *I wish I was in Dixie*.

May 4—I took my piano lesson today and learned how to play staccato differently when there is a slur over it, plus the dot. The stroke is something like dancing, when we have slurred staccato.

May 5—I read that Lowell Mason of New England was really the father of "community singing" because he established singing schools and taught people to sing from notes. He also established the Academy of Music in Boston which started the teaching of music in the public schools of America.

May 6—I learned how to practice now with the metronome, because today in school the teacher played a photograph record of Beethoven's "Little Symphony in F" the allegretto or lively movement, and told us how the metronome was invented. I could hear the "tick" rhythm in the symphony. Thanks, Mr. Maelzel, for helping me keep time! I guess if Beethoven needed a time-keeper, I do it now.

May 7—I heard the harp over the radio today so I looked in my music dictionary and learned that it has forty-six strings and that it is tuned in flats! The pieces that the harpist played were the *Scherzetto from Lucia* and *By the Waters of Minnetonka* by Lierneux.

The Junior Etude will award three prizes each month for the best and nearest original essays or stories and answers to puzzles. The subject for essay or story this month is "Do Animals Like Music?" It must contain not over one hundred and fifty words. It must be published in the October issue. The prize will be a book of the author's choice. The prize will be a book of the author's choice. The prize will be a book of the author's choice.

## Why I Like to Practice (PRIZE WINNER)

Practice is the only thing that can lead to success, and I am sure that everyone who is interested in the study of music must practice. In practice one must first work out the difficulties concerning the study of music. It is not until one has mastered the technical difficulties that one can begin to play with feeling and expression. It is not until one has mastered the technical difficulties that one can begin to play with feeling and expression. It is not until one has mastered the technical difficulties that one can begin to play with feeling and expression.

GLADYS HENDERSON (Age 12), Canada.

## Why I Like to Practice (PRIZE WINNER)

I am taking violin lessons and am very thankful I can get sufficient practice. I like to practice because it helps me to learn the correct position, with more ease, clearer tones, and more power. It also helps me to control nervousness so that when I am asked to play at recitals or musical programs I can play a piece much better. I like to practice it for several reasons. First, it helps me to learn the correct position, with more ease, clearer tones, and more power. It also helps me to control nervousness so that when I am asked to play at recitals or musical programs I can play a piece much better.

Without practice I would not have confidence in my playing, nor would I ever make a successful musician. Practice serves as a useful pattern and is never tiresome if done correctly. And the last and best reason is that practice makes perfect and is the gateway to success.

VIOLA SCHLESINGER (Age 12), North Dakota.

The address in the upper right-hand corner of the paper, and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pennsylvania, by the 15th of the month. The prize will be a book of the author's choice. The prize will be a book of the author's choice. The prize will be a book of the author's choice.

## Why I Like to Practice (PRIZE WINNER)

I like music and I want to become a musician. But in order to become one I must practice. Practicing is the way, but not all work, because I enjoy playing pieces and look forward to the time when I can play them without a mistake.

One should not practice several hours every day and none the next, but a certain number of hours each day, and then practice the piano in the morning and the piano in the evening. I enjoy my practice hours. Very true, I like to practice the piano in the morning and the piano in the evening. I enjoy my practice hours.

BILLY RICHARD (Age 12), N. B. Billy got used to put his name on his paper, so he can not receive his prize until he sends his complete address.

## HONORABLE MENTION FOR FEBRUARY

Marjorie Richards, Joan McLean, Martha Endlich, Ruth Palmer, and I like to practice because it helps me to learn the correct position, with more ease, clearer tones, and more power. It also helps me to control nervousness so that when I am asked to play at recitals or musical programs I can play a piece much better.

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VIOLA SCHLESINGER (Age 12), North Dakota.

## LETTER BOX

DEAR JUNIOR ETUDE: I wish you could see my violin that was made by hand by a master of Nagpur, India. It has two strings made of horse hair, in bunches like a violin bow. It is carved from a solid piece of wood about two feet long and has a peacock at the end. When the man finished making it he and his friends sat late in the night playing it and singing. The sound holes are underneath, and a piece of lizard skin is stretched across the top. It has five little gold strings under the horse hair strings, and they vibrate when it is played, and sound like someone humming. When you play it you hold it like a cello, but it sounds more like an alto horn. When we use it in a program, someone plays on it and the rest of us hum or sing.

My sister has a violin made in Japan, and when she plays it, she wears a Japanese kimono.

From your friend,  
DAVID HAGEMAN (Age 10), Colorado.

DEAR JUNIOR ETUDE: I am writing in behalf of the B Natural Music Club of Youngstown College. We have progressed so rapidly that we are well known among the musical people of the town. Although organized but a short time, we have an ensemble of nine players, a quartet with a repertoire of twenty-five numbers which broadcasts frequently, and we are always ready with solos and duets when the occasion arises. We have made scrap books which we shall exhibit at our annual recital. Once a month we have an open meeting when we invite our friends. We conduct contests, musicales and other affairs.

From your friend,  
SHIRLEY MYERVOICH, Ohio.

## Instrument Puzzle

By MAXINE FUNDERBURK (Age 14)

BEGIN with the last letter on the last line. T. Follow the King's Move, that is, one square at a time in any direction, and find the most used one and the path is continuous.

R N U G O N  
I A C I  
E N A T N P  
T O I O R E  
I V O R S M  
T H J N Q  
R E A B N T

Letters have also been received from the following, which, owing to lack of space can not be printed:  
Barbara Ann Donahue, Mildred Hill, Margaret Fisher, Rebecca Overholt, Augusta Smith, Dorothy Baker, Frances Maynard, Evelyn Louisa, Eleanor Smith, Margaret Smith, Ken, Mildred Herberger, Miriam Birch, Mary Jane McNally, Frances Jensen, Louise Newman, Ruth Johnson, Eloise Sisto, John Kosza, Boris Kordens, Elizabeth Brock, Joan McLean, Helen Davis, Hester A. Beach, Mayville Bartz, Burton Davidson, William Keefe, Marian Dume, Alma Stokes.

JUNIORS OF BLACK CREEK, N. C.

## THE ETUDE



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Unequalled Stocks in All Departments with Experts to Interpret and Fill Your Needs.

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"Minuet a l'Antico" has frequently appeared in the programs of the incomparable Paderewski.

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## Piano Wachs 50c

A brilliant selection that was the average audience.

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## Thawless Lierneux 40c

A fine piano tune, of this beautiful island song.

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A brilliant, rushing movement, merrily in triplets.

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By the hand has a broad, calm theme. Unique ornamentation in right.

## COASTING

## Grail Berthelg 40c

Mood in form and construction. This is a splendid

## ROMANCE IN A

## Thawless Lierneux 40c

This popular composition has a strong theme enhanced by a rhythmic accompaniment.

## SEA GARDENS

## James Francis Cooke 50c

A fascinating poetic and dramatic tone painting of marine wonders.

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## By Jessie L. Gaynor &amp; Dorothy Gynor Blake

## In Three Volumes

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May be used of itself without need to any other collection, but particularly supplementing Gaynor's "Songs of the Child World" volumes.

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## Scenes from the Lives of Great Musicians

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Original Compositions and Transcriptions

Compiled by Rob Roy Peery

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The contents of this album were selected from the very best recent compositions of contemporary composers and a few new organ arrangements of standard pieces. The book, substantially bound in brown cloth with protector of the book, will prove of inestimable value to the church organist, especially to one who has little time for practice. On two-manual organs excellent effects may be obtained with these pieces.

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By Wm. H. Neidinger

High Voice—(Range d to e)

Low Voice—(Range b to d)

SLEEPY HOLLOW TUNE

By Richard Koutz

High Voice—(Range d to e)

Low Voice—(Range b to d)

BY THE WATERS OF MINNETONKA

By Thurlow Lierneux

High Voice—(Range e to f sharp)

Low Voice—(Range c to d)

I LOVE LIFE

By Mana-Zucca

High Voice—(Range e to f)

Low Voice—(Range b to d)

GIFTS TRAIL

By Tod B. Galloway

High Voice—(Range e to f sharp)

Low Voice—(Range c to d)

THE GREEN CATHEDRAL

By Carl Hahn

High Voice—(Range d to e)

Low Voice—(Range b to d)

WILL O' THE WISP

By Charles Gilbert Spröss

High Voice—(Range e to f sharp)

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SWEETEST FLOWER THAT BLOWS

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